

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MR. C. E. TINNEY'S CONCERT at the Rink Concert Hall, Blackheath, MONDAY, January 30. Mendelssohn's "ANTIGONE," and Miscellaneous Selection. Chorus of 100 Voices. Under: Mr. Charles Fry. Vocalists: Madame Worrell, Miss Constance Herring, Madame Florence Winn, Messrs. Albert James, Arthur Thompson, Henry Lindsey, A. Hubbard, K. De Lacy, S. A. Haney, and Arthur Oswald. Accompanists: Mr. H. R. A. Robinson and Mr. Warwick Jordan. Conductor: Mr. C. E. Tinney.

MR. CHARLES FRY will recite Weber's "PRECIOUSA" at Chichester, January 10, and Mendelssohn's "ANTIGONE," at Blackheath, January 30. 1, Berners Street, W.

COLLEGE of ORGANISTS.—The CHRISTMAS EXAMINATIONS will be held on TUESDAY, January 10, for Associateship, and on WEDNESDAY, January 11, for Fellowship, at 11 a.m. each day. Musical graduates of the Universities can enter the list of Candidates for Fellowship without previously obtaining Associateship, and are exempt from "Paper work away from the Organ." Names of Candidates for forthcoming Examinations must be sent in on or before SATURDAY, January 7, 1882. Full particulars on application. E. H. TURPIN, Hon. Sec. 15, Great Russell Street, Bloomsbury.

MUSICAL ASSOCIATION, 27, Harley Street, W. MONDAY, January 2, 1882, at 5 o'clock, a Paper will be read by E. J. Breakspeare, Esq., "On Songs and Song Writers." JAMES HIGGS, Hon. Sec. 15, Torrington Square, W.C.

VIOLIN CLASSES, at the South London Institute of Music, Camberwell New Road, under the direction of Messrs. W. FITZHENRY and T. E. GATEHOUSE. Beginners, Tuesdays, at 8; Elementary, Tuesdays, at 9; terms, 7s. 6d. for twelve sessions. Intermediate, Mondays, at 7.30; Advanced, Mondays, at 9; terms, 10s. 6d. for twelve lessons. Orchestral Band, Saturdays, at 9. Conductor, Mr. L. C. Venables.

CHORISTERSHIPS, King's College, Cambridge. There will be an EXAMINATION on TUESDAY, January 24, at 12, for TWO CHORISTERSHIPS. The choristers receive a classical education, and are boarded and lodged free of expense in the Choir School House, under the charge of the Rev. V. C. K. Reynell, M.A. Candidates between nine and eleven years of age preferred. Applications, with certificates of birth and baptism, to be addressed to the Dean, King's College, Cambridge, before January 10.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ST. MICHAEL'S COLLEGE, Tenbury.—There are three Probationerships vacant in the above Choir. BOYS with good voices, and not older than eleven years, are WANTED. The trial of voices will take place at Messrs. Broadwood's, 33, Great Marlborough Street, London, W., on TUESDAY, January 10, at 2 o'clock. For further particulars apply to the Rev. J. Hampton, Tenbury.

VOICES WANTED, for St. Paul's, Upper Norwood. BASS and TENOR, each £10; LEADING TREBLES (Boys), £5. Apply to the Organist, Mr. H. Harford Battley, 1, Pentney Villas, Edgware Road, Avenley, S.E.

LEADING TREBLE WANTED, for St. Mary, Brookfield, Highgate Rise, N.W. Two services Sundays, and practice Wednesdays. Salary, £10. Apply, by letter, H. D. 13, York Road, Lambeth, S.E.

WANTED, for a West-end Choir (surplused), two SOLO BOYS (salary, £6 to £8), one ALTO, one TENOR, one BASS (salaries, £15 to £20). Apply by letter, without testimonials, to the Vicar, Messrs. Baynes and Co., Clements Lane, City, E.C.

SOPRANO and CONTRALTO (Ladies) and BASS VOICE WANTED, for a West-end Choir. Sunday morning only. Stipend, £15. Perfect reading indispensable. Address, N. N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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TENOR WANTED, at the Catholic Church, Clapham, S.W. £14 per annum for weekly rehearsal and service on Sunday morning only. For Christmas Day, Good Friday, and seven other week-day morning services in the year (for some of which a deputy may be sent) there is a fee of 5s. for each service. Address to C. W. F. W., 21, Plato Road, West Brixton, S.W.

ST. MILDRED'S CHOIR, Lee.—TENOR WANTED. Salary, £12 per annum. Must have a good voice and read fairly well. Also Vacancies for two good BOYS. Remuneration according to ability. Address, Choirmaster, care of the Verger, 7, Bromley Road, Burnt Ash Lane, Lee, S.E.

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ORGANIST WANTED. Plain service. Salary, £20. Church within reach of Wandsworth, Balham, Wimbledon, &c. Address, Vicar, Christ Church, Merton Abbey, S.W.

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FORM AND ORCHESTRATION.—E. H. Turpin, L.Mus.T.C.L.

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Mus. B., King Hall, Miss Alma Sanders, Mrs. Baskcomb, Fredk.

G. Cole, L.Mus.T.C.L., G. E. Bambridge.

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ORGAN.—W. S. Hoyte, L.Mus.T.C.L.; W. Pinney, Mus. B.

HARMONIUM.—King Hall.

SOLO SINGING.—P. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi,

Wallace Wells, Miss Kate Steel.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1882.

THE MENDELSSOHN FAMILY.*

It may be said, "Have we not had enough and to spare of Mendelssohnian literature? Are not our libraries deluged with books of letters, reminiscences, and biographical details on this theme, out of all proportion to the claims of the subject?" The best answer is that Mendelssohnian literature continues to issue from the press and to find a ready market. We grant that the phenomenon has scarcely a parallel, but not that, in any degree, it is inexplicable. Nothing in fact can be more readily understood, especially if we confine our observation to our own country. Mendelssohn in England exerts a double charm. There is, first, the charm of music eminently lovable and fascinating, intelligible and pure—music which has not only found its way into every home, but has become a part of home life and a necessary minister to family enjoyment. Mendelssohn with us is the domestic composer *par excellence*. We own him great in "Elijah" and "St. Paul," in his symphonies and overtures, but he comes as near to the heart of our people when represented by his songs with words and without; by his charming pieces for concerted voices; by his religious compositions, which exhale the very spirit of combined dignity, reverence, and pathos; and by his precious store of instrumental works for the chamber. Seen through the medium of these things Mendelssohn is a friend. But he presents to us, likewise, an individuality such as English people are qualified to appreciate and admire. He was well known in this country, and there have come down to us traditions of a sweet and sunny disposition, of a pure life and a loving nature—of a man excellent in every public and private relation. Moreover, we have become familiar with him through his published correspondence. His letters are as windows to his soul, and looking through them we see naught but purity and goodness, hardly alloyed by the failings from which no human nature is exempt. We know full well that English men and women are far from perfect; but we know also that they have a strong sympathy with all forms of moral and spiritual excellence. When genius exists apart from these, they may admire, but they do not love. Mendelssohn they both admire and love. He is at once hero and friend, and this is why we can never read too much about him and his.

The work before us is one of singular value, because the author, a son of Felix Mendelssohn's beloved sister Fanny, has been able to answer not a few queries suggested by other biographical notices on the same subject, and to fill up conspicuous gaps in the family story, as we have hitherto had it. Thus he throws a flood of light upon the process which led to the bringing up of Felix and his brother and sisters as Protestant Christians. No doubt various causes led to this important step, and one of these may be traced to the influence of Moses Mendelssohn—the "Nathan the Wise" of Lessing—who, though he remained all his life a Jew, and publicly defended Judaism, took a broad and philosophical view of what

constitutes real religion—seeing therein a grand truth not necessarily defined by dogma and rite. Almost the last words of Felix Mendelssohn's illustrious grandfather were these:—

"I, for my part, remain in my Jewish unbelief, attribute to no mortal an 'angel pure mouth,' would not myself depend upon the authority even of an archangel on a question which concerns that eternal truth upon which the salvation of man is founded, and where I must stand or fall upon my own feet. Or rather, since, as Jakoby says, 'we are all born in faith,' I return to the faith of my forefathers, which, according to the original meaning of the word, consisted not in belief in teaching and opinion, but in trust and confidence in the attributes of God. I place the fullest and most implicit faith in His omnipotence, which is able to give us the power of recognising without authority those truths upon which our happiness depends, and I cherish a child-like confidence that His mercy will grant me this strength. Fortified by this unwavering belief, I seek instruction and conviction wherever I can find them."

If the philosopher taught his children thus, we have no right to be surprised at the course they subsequently took. Dorothea, his eldest daughter, became a Protestant Christian just before her marriage with Schlegel, and some time after joined the Roman Catholic Church. The third daughter, Henrietta, also became a Catholic, and found, Herr Hensel tells us, "the peace of which she was in want in her new faith." That she was a sincere Christian would appear from a passage in her will:—

"As in these words I speak for the last time to my dear relations, I hereby thank them for all the aid and friendship they have shown me during my life, and especially for having in every way tolerated the exercise of my religion, and never having shown any hatred towards it. Therefore I solely attribute it to myself if God has not thought me worthy of the grace of converting my brothers and sisters to the true faith, the Roman Catholic. May the Lord Jesus Christ grant my prayers, and inspire them with all the light of His grace. Amen."

Meanwhile, and to the end of his life, Abraham Mendelssohn, the father of Felix, remained in the Jewish faith, or, at all events, did not profess himself a Christian. His orthodoxy was of a somewhat doubtful character, since he viewed religious questions from a more philosophic standpoint than even his philosopher father. The whole state of the man's mind is revealed in a letter addressed to his daughter Rebecca on the day of her confirmation:—

"Does God exist? What is God? Is He a part of ourselves, and does he continue to live after the other part has ceased to be? And where? And how? All this I do not know, and therefore I have never taught you anything about it. But I know that there exists in me and in you and in all human beings an everlasting inclination towards all that is good, true, and right, and a conscience which warns and guides us when we go astray. I know it; I believe it; I live in this faith, and this is my religion. This I could not teach you, and nobody can learn it; but everybody has it who does not knowingly and intentionally cast it away. . . . The outward form of religion your teacher has given you is historical, and changeable like all human ordinances. Some thousands of years ago the Jewish form was the reigning one, then the heathen form, and now it is the Christian. We, your mother and I, were born and brought up by our parents as Jews, and, without being obliged to change the form of our religion, have been able to follow the divine instinct in us, and our conscience. We have educated you and your brothers and sister in the Christian faith, because it is the creed of most

* "The Mendelssohn Family (1720-1847)." From Letters and Journals. By Sebastian Hensel, with eight portraits and drawings by Wilhelm Hensel. Translated from the second revised edition by Carl Klingemann and an American collaborator, with a Notice by George Grove, Esq., D.C.L. 2 vols. London: Sampson Low, Marston, Searle and Rivington.

civilised people, and contains nothing that can lead you away from what is good, and much that guides you to love, obedience, tolerance, resignation, even if it offered nothing but the example of its Founder, understood by so few, and followed by still fewer."

It must be obvious that a man who limited religion to an inward leaning in the direction of "all that is good, true, and right" was logically indifferent to creeds and observances. One form of the outward manifestation of religion must have appeared to him as good as another, and the only question in deciding upon which to adopt for his children was a question of expediency. But before making up his mind he consulted a brother-in-law, who had himself renounced the Jewish faith, at the same time changing his name from Salomon to Bartholdy. This adviser put the matter in a very practical way:—

"You say, you owe it to the memory of your father; but do you think that you have done something bad in giving your children the religion which seems to you the best? It is the justest homage you, or any of us, could pay to the efforts of your father to promote true light and knowledge; and he would have acted like you for his children, and perhaps like me for himself. You may remain faithful to an oppressed, persecuted religion; you may leave it to your children as a prospect of lifelong martyrdom, as long as you believe it to be absolute truth. But when you have ceased to believe that, it is barbarism. I advise you to adopt the name of Mendelssohn-Bartholdy as a distinction from the other Mendelssohns. At the same time you would please me very much, because it would be the means of preserving my memory in the family."

This letter settled the question, and its advice was followed on all points. In judging Abraham Mendelssohn's conduct, and having regard to his religious views, it should not be forgotten that the step from Judaism to Christianity meant social and political emancipation. An anti-Jewish spirit is rampant in Germany at the present day, as we know; but in the latter half of the eighteenth century Hebrews were, even in the eye of the law, little better than outcasts, "subjected," says Herr Hensel, "to every possible restriction; nearly every career was made inaccessible to them; in many towns residence was absolutely forbidden them, in others only a certain number were permitted to dwell, and even now, in many places, a 'Jews' quarter' exists." Their condition amended, no doubt, as years went on; but to be a Jew in Abraham Mendelssohn's time was to find all avenues to distinction barred, and there are persons now living who remember seeing official communications addressed "To the Jew A. B."—a form of superscription which suggests the days of Front-de-Bœuf rather than the nineteenth century. Taking all these things into consideration, it is not difficult to understand why Abraham Mendelssohn, finding no obstacle in his conscience, resolved that his children should be Christians.

We have dwelt at some length on this part of the subject for obvious reasons, but the reader may have kept us company with impatience, in his eagerness to know more of the illustrious composer. Herr Hensel discourses pleasantly about all the members of the gifted and interesting family; but when the name of Felix occurs we seem to forget the others, and are tempted to follow the thread of his particular story through the entanglement of the mass, without much reference to anything else. One of the most interesting points in reference to the composer is the explanation given of the remarkable development of his genius in the year 1826. The family had then removed to a fine house in the Leipziger Strasse, where was a large and charming garden "quite a

park"—with a garden cottage, in which lived "an old lady with beautiful and amiable nieces and granddaughters." Something like an ideal existence was passed in this new home. Surrounded by lovely things in nature and art, making their first acquaintance with Shakespeare, and steeped in an atmosphere of music and poetry, the Mendelssohn children spent the summer months "like one uninterrupted festival day." To this Herr Hensel attributes the vast and rapid change in Felix, made obvious by his *Otteto* and the overture to the "Midsummer Night's Dream":—

"We may consider it (the overture) as a piece of Mendelssohn's own life, for it is as much the results of the events of the year 1826 in the Mendelssohn house as of the influence of Shakespeare; and, if we are not very much mistaken, this origin is just what lends such a singular charm to the overture."

Very likely Herr Hensel does not mistake in his own case, but the charm of the overture, to all the world outside the family, is purely Shakespearian. The work, no doubt, may claim to be purely Mendelssohnian as well; and the subsidiary fact has its origin in the circumstance that the composer's surroundings were adapted to place him in perfect sympathy with the poet's beautiful fancy.

Mendelssohn, as is well known, visited England in 1829, when he was in his twentieth year, and now for the first time, these volumes enable us to accompany him closely in his travels. He started from Hamburg on April 10, and on the 21st wrote home to say that he had "just reached London." The voyage was stormy: "Fancy, moreover, that from Sunday morning to Monday evening, I had one fainting fit after another, from disgust with myself and everything about the boat, cursing England, and particularly my own 'Meeresstille,' and scolding the waiter with all my might." The young musician was deeply impressed by "the awful mass of London, even as it was fifty-two years ago. He called the metropolis 'fearful,' 'maddening,' 'the grandest and most complicated monster, on the face of the earth'; but the life of London suited him greatly. He admired the 'beautiful daughters' of the fair John Bulls; loved to do the fashionable in the Park with Madame Moscheles, and, when he went east to see the docks, his heart rejoiced 'at the greatness of the world.' Fashionable society was soon open to him. He was a guest at the Duke of Devonshire's ball, and at a similar *fête* given by the Marquis of Lansdowne, on each occasion standing amazed at the, to him, unwonted display of wealth and luxury. He was amazed, moreover, at something else—"the young noblemen making love to the ladies and waltzing abominably," and at "the young ladies sitting on tables, and gentlemen lying on the sofas with their feet up and at full length, whilst keeping up a tender conversation." *O tempore; O mores!* fifty years ago! Our master's own artistic doings are described with a glowing pen. He conducted his C minor symphony at a Philharmonic concert, and "after each movement the whole audience and the whole orchestra applauded." Afterwards he played at another concert, and "the *Times* bestowed much praise on me" &c., &c. But Mendelssohn was not led by all this to gush over others; his youthful mood being always severely critical. He went to see Malibran, and thought it "a pity she should so often exaggerate and then nearly touch the ridiculous and disagreeable." Spagnoletti conducted; as to whom Mendelssohn promised his friends at home an imitation that would make them die of mirth. He saw Kemble's Hamlet and laughed at it. The great tragedian behaved "altogether like a John Bull Oxford student, and not like a Danish Crown prince.

Nevertheless, some things in the representation as a whole were well done. "But what is all that? There is little poetry in England. Really!"

After assisting at a concert given for the benefit of the distressed people in Silesia, Mendelssohn, with his friend Klingemann, set out for Scotland. He went first, to Edinburgh, climbed Arthur's seat, and said, "when God Himself takes to panorama painting, it turns out strangely beautiful." Holyrood impressed him no less, if in a different way. "I believe I found to-day in the old chapel the beginning of my Scotch Symphony." Then he liked to see the Highlanders (a bagpipe competition was imminent) "victoriously leading their sweethearts in their holiday attire, and casting magnificent and important looks over the world; with long red beards, tartan plaids, bonnets, and feathers, naked knees, and their bagpipes in their hands." Finally he summed all up with: "How kind are the people in Edinburgh, and how generous is the good God!" adding as a sort of postscript, "the Scotch ladies also deserve notice." At Abbotsford the young travellers played off an amusing trick upon their friends at home. Klingemann wrote a letter beginning—"Most astonished friends! O most amazed readers!" in which he represented himself and Mendelssohn as honoured guests of Sir Walter Scott: "Under us the great man is snoring; his dogs are asleep, and his armoured knights awake: it is twelve o'clock, and the sweetest ghostly hour which I have ever spent, for Miss Scott makes the most delicious marmalade," &c. This was the fiction, and in a postscript Mendelssohn supplied the fact—a very plain one: "We found Sir Walter in the act of leaving Abbotsford, stared at him like fools, drove eighty miles, and lost a day for the sake of, at best, one half-hour of superficial conversation. Melrose compensated us but little; we were out of humour with great men, with ourselves, with the world, with everything." Putting the fiction and the fact together it is easy to see that the travellers were disappointed with their reception by the "Wizard of the North." The letters that follow teem with the liveliest description of scenery and people. Our voyagers went to the Hebrides, and found the Atlantic to contain "abundance of water," just then in a mood as vivacious as themselves. The consequences were troublesome. "Ladies as a rule fell down like flies, but two beautiful cold daughters of a Hebrides aristocrat, at whom Felix may storm [Klingemann is speaking], quietly continued sitting on deck, and did not even care much for the sea-sickness of their own mother." We do not know whether Felix actually did storm at the icy daughters of insular aristocracy, but there is the best evidence that he was profoundly moved by the scenery. Thus he writes: "On one of the Hebrides, August 7, 1829.—In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then follow twenty-one bars of music, given here, by a happy thought, in *fac simile*—the germ of the beautiful overture which depicts the blowing seas and sounding shores of the western isles. On arriving at Glasgow, the two friends set out to explore Rob Roy's country. They met with many disagreeables—"a cursing young Englishman, who was something between a sportsman, a peasant, and a gentleman"; wretchedness; comfortless, inhospitable solitude, and a surly people. All the same, "two fellows wandered merrily about them, laughed at every opportunity, rhymed and sketched together, growled at one another and the world when they happened to be vexed or did not find anything to eat, devoured everything eatable when they did find it, and slept twelve hours every night. Those two were we, who will not forget it as long as we live."

From Scotland, Mendelssohn, separating from Klingemann, went to Wales, and visited Llangollen, where he heard rather more "national music" than suited him. Tourists of our own day have good reason to remember the harper who harps in the entrance-hall of the "Hand" Hotel in that pretty town, but Mendelssohn seems to have met with the descendants of the bards in battalions, all playing such "infamous, vulgar, out-of-tune trash," that he was driven to cry: "Ten thousand devils take all nationality." Escaping from this torture, he made his well-known visit to Mr. Taylor, the members of whose family he described to his friends at home in a series of graphic strokes. The father was "the most English Englishman you can imagine"; the sons were "mighty sportsmen: they run across the meadow in front of the house, go fishing, train their dogs, and make fun with their sisters"; the daughters "had their own merits," which he defined, that of the youngest being liberality in the distribution of pin-cushions. The mother was "placid and good"; the Irish female cousins were "long, withered, ugly, and spiteful," to say nothing of being "unmarried and old"; while of the male cousins, one was quiet and morose, played the horn, and knew all about mining; the other shot rabbits and made love to the youngest daughter. The letters from Wales, written throughout in this vivacious style, are so charming that we wish there were many more. But the visit could not be prolonged, so having composed the *Andante* and *Allegro* in E minor for one sister, and "The Rivulet" for "Susan," he returned to London, where an accident to his knee laid him up for two months.

The English reader cannot fail to peruse the letters from Britain with immense interest. They give the freshest possible view of the composer as a young man, in this respect excelling the well-known Italian correspondence. The reason we can all understand, because his English wanderings were the first he ever enjoyed among a strange people and in a strange country, apart from the restraint of those in authority over him.

The next period upon which these volumes throw an interesting light is that which Mendelssohn spent at Dusseldorf, when he engaged to conduct the Festival there in 1833. Abraham Mendelssohn was present on this occasion, and the light of which we speak emanates from the letters he wrote home. Felix was very glad to see his father. "Why should I deny or conceal," said the proud parent, "that he kissed my hand for joy?" The young man was "petted and courted" by everybody in the Lower Rhenish town, and his playing and his memory astonished everybody. Of the memory Abraham gives an example, and it is a striking one. The managers of the Festival desired to change one symphony of Beethoven's for another—the *Pastoral*—and "when it was mentioned, he not only instantly played it from memory, but at a small trial on the eve of the rehearsal, when there was no score at hand, conducted it by heart, and sang the part of a missing instrument." We further learn from the father's letters how the son conducted himself when conducting others. It seemed a miracle to Abraham that four hundred musicians should allow themselves to be ordered and governed by one so young. But Felix knew how to command and make himself obeyed. He forbade the charivari of tuning on the orchestra, "and when several of the players attempted to disobey he once more forbade it very seriously, and I have not heard them tune a single note since." Then he prohibited talking on the orchestra: "Felix represented to them that he could not submit to it, that he neither could nor would shout to enable them to hear him, and

that he must insist and rely on the most absolute silence and quiet every time he had to speak. He said this for a second time very decidedly and earnestly, and then I assure you that I never saw an order so strictly obeyed." Finally we see "Mr. Felix," as the Dusseldorfers called him, passing along the *via triumphalis* in anything but ease. At the last concert the ladies of the chorus provided themselves with flowers to throw at the conductor as usual, and a Miss Waringen concealed under her scarf a laurel wreath. The end came, and with it a volley of buds and blooms, the young man "making a face half-astonished, half-angry, when the first bouquet flew about his head." He had descended from his place, but was pushed up to it again, the laurel wreath awaiting him. "They say he nearly bent down to the floor to escape this homage. But a great strong man from the chorus held him up and stopped him, so that he had to suffer the wreath to be put upon his head, after having four times defended himself against it, and to wear it during a continued flourish of the orchestra and cheers of the choir and audience."

Here we must pause in our examination of these interesting volumes, with a promise, which we are sure the reader will appreciate, of a speedy return to them.

THE MASTERSINGERS OF NUREMBERG AN ANALYSIS OF RICHARD WAGNER'S OPERA

By F. CORDER.

As this extraordinary Opera is promised for production in London next season, and is as yet only known to the English musical public by a few detached portions presented in the concert-room, which afford no idea whatever of the work as a whole, the following attempt at a detailed analysis may not be found without use or interest.

"Die Meistersinger von Nürnberg" is the eighth of Wagner's music dramas, having been completed in 1867, while "Siegfried" and the "Götterdämmerung" were still in hand. It thus shows the composer at his ripest and best, with his theories of operatic construction at their completest development. Space forbids our giving here an account of the interesting guild of musicians which forms the subject of the plot; enough will be gathered from the description of the libretto to make the matter intelligible.

The music of this Comic Opera (strange name for so grand and serious a work of Art!) consists, as in the other later compositions of its author, of a number of musical phrases and figures, each representing some particular idea, person, or event in the drama. These are "worked" symphonically throughout the whole opera with inexhaustible and truly marvellous skill and inventive resource, in such a manner as to produce an intensely dramatic and interesting orchestral commentary on the text which is declaimed—seldom sung—by the *dramatis personæ*. In this work Wagner is singularly merciless to his singers: they have to declaim page after page of difficult but expressive recitative, and seldom get more than a final cadence to sing. The libretto is mainly to blame for this, and any musician who reads it through cannot but be amazed at the way in which the composer has needlessly handicapped himself. Fancy a libretto of 125 pages, small octavo—a vocal score of 467 pages, large quarto, fine print! In fact this opera takes six hours to play in its entirety, and the libretto, if acted without music at all, would be accounted a long play. There are lengthy scenes of mere dialogue, with little dramatic purport, long soliloquies, cast in

such elaborate sentences and heavy verse as to preclude the possibility of their being sung; in fact, the composer has to gallop along at full speed to get through the libretto at all in even his vast limits. Yet with all these faults and the consequent slowness of action the opera is never dull, because of the enchantment and kaleidoscopic beauty of the music. Such action as it has is very amusing and, needless to say, strikingly original.

From the first notes of the Overture—or rather, Prelude—to the end Wagner has striven to convey, by a polyphonic and contrapuntal style quite different to that of "Tristan" or the "Nibelung Ring," a mediæval colouring and flavour to his music. The counterpoint is, indeed, very modern, involving discords which would have startled even Bach, but the component melodies more than compensate for this by their intrinsic interest. The Prelude, as a whole, seems intended to depict the bustle and hilarity of the Festival of St. John the Baptist on Midsummer Day, the leading incident of the opera. Accordingly we start with the theme of the Mastersingers' March, a grandiose subject for full orchestra:—

No. 1.



This is twenty-six bars in length, and comes to an end after much bold clashing of parts in contrary motion, with a full close in G. Immediately follows the phrase descriptive of the hero, *Sir Walter Stolzing*, in his capacity of poet and singer:—

No. 2.



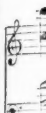
This, after a few repetitions, leads by means of a brilliant violin passage into the subject allotted to the Mastersingers' Guild, with their banner representing King David with his harp:—

No. 3.



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The opening bars of this theme are scored for trumpets, trombones, and harp; a most singular and ineffective combination. A counter-theme to this follows—



which, with its fine counterpoint in the tenor, forms a good contrast to the preceding matter. This is worked out to the extent of thirty bars before coming to a close, and when the close is reached it is interrupted by the entrance of several love-themes, of which the most important are—



which forms the nucleus of *Walter's Prize Song* in the third act, and—



a phrase on which his *Trial Song* in the first act is founded.

After these two have been worked separately and in combination a modulation to E flat is made, and the subject No. 1 appears in diminution on the wood wind, representing the Apprentices, merry and mischievous; this alternates with continuous repetitions of No. 5a, and is followed by No. 3, in diminution also, with a remarkable counterpoint in the bass, thus:—



This counterpoint forms the subject of a comical chorus of the people in the last act, and this portion of the Prelude may therefore be regarded as representing the groups of burghers which fill up the picture of the Festival. A *crescendo* on this figure leads to a sudden burst back into C major with a dominant pedal sustained by the drums and the initial theme on the trombones as a middle part, the violins descending with a new figure leading us to the climax. This is nothing less than the simultaneous presentation of the first, third, and fourth subjects—in bass, tenor, and treble—which go together for a space of twelve bars; a veritable triumph of counterpoint. This is followed by a medley of themes, culminating in the "King David" theme, No. 3, and with a last allusion to No. 1 the Prelude reaches a brilliant and noisy conclusion. It will be perceived from this sketch that there is not the least attempt at form in the movement; it is simply a *pot-pourri* of themes from the opera thrown together

with the seeming carelessness, but real consummate art, of the Japanese painter who flings his birds and flower-sprays apparently at random on the surface to be ornamented, and obtains invariably a true artistic effect.

The curtain rises on the last chords of the Prelude, allowing no time for applause, which is a pity. We are shown a slanting section of the church of St. Katherine, in Nuremberg (sixteenth century), where divine service is just concluding with a fine old choral, sung by all the congregation:—



Between the lines of this hymn to St. John the Baptist the orchestra has the most exquisite little interludes founded on the *Sir Walter* and love-themes. These are intended to illustrate some pretty dumb-show which takes place on the stage. *Eva*, daughter of *Pogner*, a rich goldsmith, is sitting in one of the end pews with *Magdalena*, her nurse, and her attention is distracted from the service—the old, old story!—by the presence of the young knight *Walter*, who leans against a pillar and makes eyes at her. She returns his love-glances sufficiently to embolden him to address her, on the dispersing of the congregation. Conversation then ensues, from which it appears that *Eva* is in the singular position of being engaged without any one, even herself, knowing to whom. Her father has offered her hand as the prize in to-morrow's tournament of song. On this being explained, *Sir Walter*, with the rashness of youth, resolves to seek admission into the Guild of Mastersingers and, by his great talents, to become at one trial a full-blown master, able to compete for the fair prize. The lovers then separate, after a few ardent expressions of affection and a secret appointment for the evening. Meanwhile another character has entered—*David*, the apprentice of *Hans Sachs*, the famous cobbler-poet. He is inclosing the front part of the stage with curtains, arranging it for a meeting of the Mastersingers which is to take place in the choir of the church, and *Magdalena*—with whom he is of course in love—commands him to initiate *Sir Walter* into the mysteries of Mastersinging. The music, throughout this scene is of but slight interest, except that accompanying *David* in his words and actions. This is—as in the Prelude—a miniature version of the March, No. 1, and also the following tripping and characteristic phrase which may be called the Prentices' motive:—



These Prentices are invariably accompanied by music of this character, chattering groups of semi-quavers and passages of sixths and thirds.

Now follows a very curious scene. While the Prentices arrange the stage, playing about and occasionally "chaffing" *David*, the latter proceeds to instruct *Sir Walter* in the absurd laws and terms of the Mastersingers. The greater part of this scene is necessarily omitted in representation, especially the speeches in which *David* reels off a list of some

of the names given to particular musical phrases by the Masters, thus:—

The Tones and Modes we render
Have many a form and name,
The strong ones and the tender—
Who would try a list to frame?
The "shortened," "long," and "extra-long" Tones;
The "writing-ink," the "note-paper" Modes;
The "crimson," "blue," and "azure" Tones;
The "hawthorn-bloom," "strawblade," "fennel" Modes;

The "good English tin" and "cinnamon" Modes,
"Fresh-gathered oranges," "green linden-bloom" Modes:—

and so on, for a couple of pages. All the procedure of the trial examinations and competitions is told at length, unnecessarily, for it is all afterwards presented to us in the action of the play. Having proved to *Sir Walter* that he has no chance of success in his attempt, *Duvid* and the others execute a dance of derision, singing—

No. 8.

The wreath of flow-ers in silk so bright, I
hope it may fall to your lot, Sir knight, . .
in silk . . .

a capital melody, which however is cut short by the entry of the Masters, before whom the Prentices become suddenly silent and respectful. The scene which follows and lasts to the end of the act—over an hour—is perhaps the most unoperatic ever conceived. *Pogner*, the rich goldsmith, enters conversing with *Beckmesser*, the town-clerk. The latter desires to win *Eva*, but does not like the idea of having to compete in a trial of song, for very good reasons. Other Masters enter by twos and threes, till there are twelve, including *Hans Sachs*. In order to compensate for the uninteresting nature of this early portion of the scene, Wagner has presented us with one of his most fascinating ideas, a theme of a striking, not to say haunting character, to which is added counterpoint after counterpoint, developing fresh beauties at each repetition. This is the "Freiung" or "competition" motive, which is a good deal used throughout the opera. We give it here in its first complete form, as a melody in the bass—

No. 9.

The wreath of flow-ers in silk so bright, I
hope it may fall to your lot, Sir knight, . .
in silk . . .

and shortly afterwards the following treble part is added, founded, it will be seen, upon previous motives, Nos. 3a and 4; the latter because it is *Sir Walter* who is speaking:—

No. 9a.

This slender material is worked out with exceeding taste and skill while *Walter* introduces himself to *Pogner*, to ask his permission to enter the Guild, the Masters entering and greeting each other, and while one of them, *Fritz Kolner*, who acts as secretary or usher, calls the list of names, to which they answer. *Pogner* now demands the ear of the assemblage, and proceeds to make a very long speech to the effect already known to us, that he intends to bestow his daughter's hand on him who shall be declared a Master in the competition on St. John's day. The musical material of this fine solo is simply the following phrase, which we may call the "St. John's Day" motive—

No. 10.

and which is repeated scores of times, varied by endless counterpoints, and finally itself appears as a counterpoint to No. 9. One more new theme springs out of the same materials, thus—

No. 11.

The wreath of flow-ers in silk so bright, I
hope it may fall to your lot, Sir knight, . .
in silk . . .

when *Pogner* proceeds to explain that his daughter is not to be handed over willy-nilly to the winner, but that she will be allowed to refuse him, only in that case she will never be allowed to marry any one else. This creates much discussion, and *Sachs* moves, as an amendment, that the general public shall be allowed to vote for the winner, on the ground that the uninstructed female mind is more likely to agree with the selection of ordinary folks than of the learned Masters. So radical a proposition horrifies the Masters, and after much bickering and talk it is withdrawn, and the order of the day resumed. It should here be noticed that whenever the Masters speak as a body they do so, not in a chorus, but every one of the twelve in a distinct part, thus producing concerted pieces of great complexity. Wagner has indeed Bach's power of writing in any number of parts without apparent effort.

Sir Walter is now introduced by *Pogner* and offered for election. A new theme is here allotted to him in his capacity of knight merely:—

No. 12.

This is worked out while the Masters question him as to his birth and family. *Pogner* replies for him, declaring that he is the last of a noble family, and has sold off his ancestral property, and come from Franconia to settle in Nuremberg purely from love of art. On being asked who was his Master, *Walter* replies in a charming and well-formed song of three verses, relating how he learnt all he knew first by poring over the ancient poems of *Sir Walther von der Vogelweide*, and then wandering in the woods

listening to the birds. The most prominent phrases of this—

No. 13a.



recur frequently later on. The Masters are not much impressed by *Walter's* account of himself, and the jealous *Beckmesser* is unsparing in his sneers. However, the young singer is commanded to give a specimen of his powers, and *Beckmesser* assumes the office of Marker. To a mocking and discordant version of the "Sir Walter" motive, No. 12, he says:

Sir knight, now hark!
Sixtus Beckmesser stands to mark;
Here in this cell
He silently does his duty fell.
Seven faults are given you clear,
With chalk on a slate they are scored;
But if more mistakes than seven appear,
Then, sir knight, without hope you are floored.
My ears are keen;
But as, if what I do were seen,
You might be curbed,
Don't be disturbed;
I hide myself from view,
So Heaven be kind to you—

and thereupon disappears in a little curtained box which the Prentices have built, while *Walter* has another dose of ridiculous and formal rules read to him by *Kothner*, to recitative every sentence of which ends with a Handelian florid passage, and he is then made to sit on an elevated chair in the centre of the throng, and the Marker cries "Now begin!" *Walter* immediately improvises a wild rhapsody on these words, thus:—

Now begin!
So cries through woodlands the Spring,
And makes them loudly ring:
Then, as to distance urging,
The echoes ripple thence;
From far there comes a surging,
That swells with pow'r intense, &c.

A rushing accompaniment, founded on the figure No. 5, pervades this song, which is of extreme, though wild and rugged beauty. The principal melodious interest lies in an augmented version of the same phrase:—

No. 5a.



At the end of the strain, a most passionate climax, *Beckmesser* tears open the curtains and inquires, harshly, "Is it nearly finished?" "What means the call?" inquires poor *Walter*. "I've finished with the slate—that's all!" replies the sarcastic Marker, showing his tablet completely covered with crosses on both sides. *Walter* demands to be heard to the end, and a quarrel ensues between *Sachs*, his only admirer, and *Beckmesser*, his enemy. Here two new phrases demand quotation. In the distorted version of No. 12 alluded to above, the discord of a minor second forms a distinguishing feature, and

now a new figure, representative of *Beckmesser*, presents us with the same peculiarity, which seems well in character with the disagreeable slate-scratching Marker:—

No. 13.



The other theme belongs to *Sachs*, and has occurred before when the Prentices were jeering at *David*. It is the "cobbler" motive—

No. 14.



a figure founded on the chord of minor thirteenth, and much used throughout the opera. *Beckmesser* taunts *Sachs* with neglecting his proper trade for poetry, and orders him to send his new pair of boots home without further delay. This home-thrust, which shows us that shoemakers were just as dilatory in the Middle Ages as they are now, silences *Sachs*; but the Masters agree to hear *Walter*. He sings on, more and more wildly and recklessly, while *Beckmesser* keeps up an open fire of comments and fault-finders. The Masters from murmuring rise to loud expressions of derision, and the confusion and noise is swelled to a very Babel by the Prentices, who, encouraged by the disorderly proceedings, dance round the Marker's box with their old mocking-song. The complication of these sixteen vocal parts, all with different words and movement, is prodigious. *Walter's* song comes to an end, all but unheard; in proud contempt he leaves his chair, and bids farewell for ever to the Guild, while the Masters vote unanimously his failure. There is a hasty dispersing of the assemblage; *Sachs* alone remains, shaking his head, half-amused, half in pity and sorrow, at the empty stage as the curtain falls.

The second act is much more lyrical than the first. The scene is laid in a street in Nuremberg. A narrow alley opens from this, running to the back of the stage, and the two corner-houses of the street and alley are those of *Pogner* and *Sachs*; the former being a large one and the latter an ordinary cobbler's den. After a few introductory bars, the curtain rises and shows us the Prentices shutting up all the shops, for it is dusk. The music here keeps up the character of the Prentices' theme—chords of 6-3, but the violins persistently rush up the scale and trill on the top note of each chord. The new phrase for the boys goes thus (observe the "St. John's Day" motive above):—

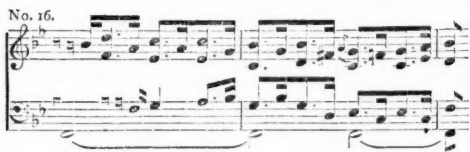
No. 15.



Midsummer Day! Midsummer Day!
Flowers and ribbons—goodly display!

As they thus sing *Magdalena* comes out with a basket of food for *David*—his master, as was then the custom, keeping his apprentice on very short commons. When she hears the result of *Walter's* luckless attempt she runs back into the house in despair, leaving her young man supperless. Hereupon more chaff from the Prentices, and *Sachs*, returning home in not the best of tempers, catches *David* fighting, and packs him off to bed. *Pogner* and *Eva*, returning from an evening walk, now come and sit on a bench under the lime-tree before their door to enjoy the

cool summer evening. The father tries to discover his daughter's wishes as to her strange betrothal, but she is afraid to confide in him. He speaks in glowing terms of the morrow's Festival, when all the town will assemble to behold *Eva's* choice. Here we are introduced to a new theme of importance, the "Nuremberg" motive:—



Magdalena calls them in to supper, and seizes the opportunity to whisper to *Eva* of the calamity to *Sir Walker*. In despair *Eva* resolves to steal out after supper and try to find out all the particulars from her old friend *Sachs*. They go in and *Sachs* comes out to finish his work in the fading twilight. Here occurs a fine episode. The "cobbler" motive (*No. 14*) keeps giving way to the haunting phrase of *Walter's* song—



as the old man feels his very soul stirred by the untutored but genuine passion and poetry of the young knight. His soliloquy is very fine:—

But I'd better stick to my leather,
And let all this poetry be:

He endeavours to proceed with his work in vain:—

And yet—it haunts me still,
I feel, but comprehend ill;
Cannot forget it and yet cannot grasp it;
I measure it not, 'e'en when I clasp it. . . .
It seemed so old, yet new in its chime,
Like songs of birds in sweet May-time. . . .
The bird who sang to-day
Has got a throat that rightly waxes;
Masters may feel dismay,
But well content with him Hans Sachs is.

As he more cheerfully resumes his work, to the accompaniment of *Walter's* first song (*No. 13*), *Eva* comes out and crosses the road to have a chat with him. The following scene, which contains one of the most charming of all the themes in the opera, is so subtle in its comedy as to be absurdly unoperatic. *Eva* tries to wheedle the old cobbler into telling her all about *Walter*, and he, seeing through all her roundabout traps, evades her, and teases her to his heart's content, concluding by expressing the most heartless indifference for the young knight's disappointment, and driving *Eva* away from him quite angry. The material of this long scene is this theme—



and its secondary—



the beauties of which are skilfully emphasised by graceful variations.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XI.—CHOPIN.

IN the rhapsodical, not to say hysterical, book known as the "Life of Chopin," by Franz Liszt, the great virtuoso of the pianoforte gives the remarkable composer with whom we are now concerned a very curious character. He tries to put Chopin before us as a psychological phenomenon, invests him with strange attributes provocative of awe and mystery, and surrounds him with the halo of a very peculiar heroism. Noting this, we should also remember that Liszt does not speak without authority. He is generally credited with keen discernment; he had abundant opportunities of studying Chopin's character—even that innermost side which a man shows but to very few; and between the two musicians a bond of sympathy existed stronger than any arising from their common art—the bond of, on many points, a mutual feeling. Yet we shall, by-and-by, find reason to doubt the accuracy of Liszt's sketch. It will appear to us probably that the biographer, if so we may call him, regarded his subject through a false medium, which distorted its outline and changed its colour. The fact is that men, in trying to reproduce another, very often unconsciously reproduce themselves, or, at any rate, create an ideal formed out of a reflection of their own individuality. This may have been the case with Liszt, who, of all persons, is about the least fitted for the higher work of a biographer. Such work demands self-abnegation, judicial calmness, the repression of all partisanship, and the faculty of weighing evidence with care before accepting its proof without reserve. Whereas the eminent man of whom we speak is picturesque and impulsive, of irrepressible personality, intensely sentimental, and, if his affections be concerned, generous to the last degree. A writer thus characterised would, when engaged upon the life of his hero, naturally exaggerate points possessed by the two in common, and incline to make of him that which he has conceived as an ideal self. Bearing this in mind, let us look at the picture of Chopin drawn by Liszt.

In the first place, we are told that Chopin's character was not easily understood. Indeed, it was nearly always mistaken by those who approached him, because, while "kind, courteous, and affable, of tranquil and almost joyous manners, he would not suffer the secret convulsions which agitated him to be even suspected." This concealment, it appears, distinguishes the race to which Chopin, through his mother, belonged, and if Liszt's sketch of the typical

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Slavonian be true, one can hardly feel a comfortable assurance in dealing with them:—

"With them (the Slaves) loyalty and candour, familiarity and the most captivating ease of manner, no means imply confidence or impulsive frankness. Like the twisted folds of a serpent rolled upon itself, their feelings are half-hidden, half-revealed. It requires a most attentive examination to follow the coiled linking of the glittering rings. It would be naive to interpret literally their courtesy full of compliment, their assumed humility. . . . When they speak of themselves, we may almost be certain that they keep some concealment in reserve, which assures them the advantage in intellect or feeling."

The unpleasant likening of a Slave to a coiled serpent need not, however, prejudice us against Chopin, because we are told that "a frail and sickly organisation" prevented him from showing the more energetic and less amiable side of his nature. Indeed, the composer was impatient on account of the prompt estimate formed of him as a calm and gentle being:—

"As his health was too frail to permit him to give vent to his impatience through the vehemence of his execution, he sought to compensate himself by pouring this bitterness over those pages which he loved to hear performed with a vigour which he could not himself always command—pages which are, indeed, full of the impassioned feelings of a man suffering deeply from wounds which he does not choose to show. Thus around a gaily flagged yet sinking ship float the fallen spars and tattered fragments, torn by warring winds and surging waves from its shattered sides."

Without attempting to understand the secretiveness of a musician who reveals all his feelings in the language which best expresses them, it must be confessed that we have here a singular character, and one that excites our curiosity as well as our interest. A man, outwardly gentle and amiable, is distracted within by a tempest of feeling to which a frail body denies expression:—

"Step by step the tortured mind of Chopin arrived at a state of sickly irritability; his emotions increased to a feverish tremor, producing that involution, that tortuosity of thought, which mark his latest works. Almost suffocated under the oppression of repressed feelings, using art only to repeat and rehearse for himself his own internal tragedy, after having wearied emotion, he began to subtilise it. His melodies are actually tormented; a nervous and restless sensibility leads to an obstinate persistence in the handling and rehandling, and a reiterated pursuit of the tortured *motifs* which impress us as painfully as the sight of those physical or mental agonies which we now can find relief only in death."

Observe what a striking figure the picturesque Liszt makes of his fellow. The canvas has about it the wildness and gloom of Salvator Rosa; the awfulness of one of Turner's thunder-skies. Chopin is Prometheus chained to his rock, and "subtilising" the passionate thoughts that rise in him against the inflexible deities. Shaking off the enthrallment under which Liszt's fancy places us, we are naturally tempted to ask, in a matter-of-fact way, what it was that so cruelly tortured the Polish master. The answer is inadequate, even though Liszt represents him as well-nigh continuously at death's door:—

"With the exception of some concerts given at his debut in 1831, in Vienna and Munich, he gave no more, except in Paris, being indeed not able to travel on account of his health, which was so precarious that, during entire months, he would appear to be in an almost dying state."

How far this statement agrees with facts will appear later on. Enough that the harmony is not sufficient to afford the explanation of which we are in search. Nor do we find that explanation in Chopin's view of his position and artistic career. Here, indeed, Liszt proceeds upon surmise alone. The Polish musician never courted popular applause, and his voluntary abnegation, we are told, "veiled an internal wound":—

"He was perfectly aware of his own superiority; perhaps it did not receive sufficient reverberation and echo from without to give him the tranquil assurance that he was perfectly appreciated. No doubt, in the absence of popular acclamation, he asked himself how far a chosen audience, through the enthusiasm of its applause, was able to replace the great public which he relinquished. . . . A gnawing feeling of discontent, of which he himself scarcely comprehended the cause, secretly undermined him. We have seen him almost shocked by eulogy. The praise to which he was justly entitled not reaching him *en masse*, he looked upon isolated commendation as almost wounding. . . . Too fine a connoisseur in raillery, too ingenious a satirist ever to expose himself to sarcasm, he never assumed the rôle of a 'genius misunderstood.' With a good grace, and under an apparent satisfaction, he concealed so entirely the wound given to his just pride that its very existence was scarcely suspected. But not without reason might the gradually increasing rarity of his concerts be attributed rather to the wish he felt to avoid occasions which did not bring him the tribute he merited than to physical debility."

We shall find after a while that there is not sufficient evidence to establish this argument, and we can even now see that Liszt may have evolved it from his own "inner consciousness." The artist always before the public, always living, moving, and having his being in public applause, would naturally be startled at seeing another artist clinging to the privacy of his immediate circle, and turning aside from every path leading to praise. He would be unable to understand such a phenomenon, and seeking a reason for it in himself would fix upon the, to him, greatest possible calamity—lack of appreciation. Liszt further accounts for Chopin's dark fate and lurid surroundings by the contrast between an ardent imagination, allied to violent feelings, and his physical organisation:—

"The delicacy of his heart and constitution imposed upon him the woman's torture, that of enduring agonies never to be confessed, thus giving to his fate some of the darker hues of feminine destiny."

But waiving further reference to the Chopin whom Liszt shows to us, we may say, without questioning every detail, that the picture is overdrawn, over-coloured, and so far false that it has led to serious misconception. The Chopin best known in our time is, without question, that of Liszt, which the Prince Carol of George Sand resembles sufficiently to serve for a confirmation. This is why we have drawn attention to the portrait at the outset. The ideal of the sentimental and picturesque pianist, with its double in that of the impressionable lady novelist, should be kept at hand for frequent inspection in the light of fact.

The father of Frederic Chopin was a native of Nancy, in Lorraine, and a born subject therefore of the King of France. It chanced that at the date of his birth a certain connection existed between the Lorraine duchy and Poland—a survival of the political connection which lasted from 1735 to the death of King Stanislas, that monarch having in the interval reigned over both countries. Stanislas appears to have done

great things for his western subjects—an uncommon occurrence then among crowned heads; and they not only cherished his memory, but took a lively interest in the fortunes of the Sarmatian kingdom to which they had been for a while allied. Under such circumstances it was natural in the young Lorrainers to seize every opportunity of visiting Poland, and Nicholas Chopin promptly accepted the offer of a distinguished Polish lady to accompany her thither as tutor to her sons. The young Frenchman settled in Warsaw with his employer, and on leaving her service took part in the struggle headed by Kosciuszko, finally attaining the rank of captain. At the close of the war he was prevented from returning to France by a severe illness, accepting which as a sign from Providence, he remained in his adopted country, married, in 1806, Fräulein Justine Krzyzanowska, and resumed the profession of a teacher. So he continued till his death in 1844. His wife was, we are told, "of an exceedingly gentle disposition and excelled in all womanly virtues," including resignation, let us hope, since, living till 1861, she saw her husband and all her children, save one, precede her to the tomb. Of those children, the eldest, Louisa, had literary tastes, and wrote books and articles, chiefly on educational subjects; the second daughter, Isabella, married a school inspector, and was still living a few years ago; while the third, Emily, a young creature as gifted as she was amiable, died in her fourteenth year. Such was the family into which Frederic François Chopin entered by birth, at the village of Zelazowa Wola, near Warsaw, March 1, 1809.

The new comer was endowed with a peculiarly sensitive organisation. He shared with some animals an intense susceptibility to musical sounds, and, just as a dog will emit responsive howls when an instrument is played, so, it is said, the youthful Chopin cried lustily under the same influence. It soon appeared that the demonstration was not one of protest. The boy took to the pianoforte as though it represented his natural destiny, and his parents thereupon intrusted him, though still a child, to the care of a Warsaw professor, Albert Zywny. Frederic soon became that usually objectional thing, an "infant phenomenon." He was made a "show" at the great Polish mansions, and we are told that he performed a pianoforte concerto in public at the age of nine. The story of this performance, as narrated by Karasowski,* is extremely pretty:—

"On the occasion of a public concert, for the benefit of the poor, February 24, 1818, Julius Ursin Miemcewicz, late adjutant to Kosciuszko, and himself a great statesman, poet, historian, and political writer, and other high personages, invited the co-operation of the virtuosos, who had not quite completed his ninth year. Such a request could not be refused, and thus Chopin's first step in his artistic career was for a charitable object. A few hours before the performance (he was to play Gyrowetz's pianoforte concerto) Fritzen, as he was called at home, was placed on a chair to be suitably dressed for his first appearance before a large assembly. The child was delighted with his jacket, and especially with the handsome collar. After the concert his mother, who had not been present, asked, as she embraced him, 'What did the public like best?' He naïvely answered, 'Oh! mamma, everybody looked only at my collar,' thus showing that he was not vain of his playing."

At ten years of age he received from Catalani a gold watch, presented in recognition of his artistic merit, but he might have been less proud of this than

of taming, *pro tem.*, that typical Russian bear, the Grand Duke Constantine, then, as the Polish people well knew, the immediate lord and master of Warsaw. This usually violent and brutal man could be as soft as a woman with little Frederic, who had only to seat himself at the pianoforte to make the bear sheath his claws and be amiable. Meanwhile the boy composed pieces, chiefly in dance form, for his favourite instrument, and his father had him taught counterpoint by Elsner, an intimate friend of the family, and director of the Conservatoire. An original genius soon showed itself both as to ideas and form of delivery, but it does not appear that Nicholas Chopin contemplated the profession of music for his son. He shared the common reluctance of parents to trust the fortunes of their children to a career in which great honours are few. The boy, therefore, studied music more as a diversion than as a business, though to himself, no doubt, the pastime was a very serious affair indeed.

He seems to have had all the high spirits and love of fun proper to his age; and we certainly discover no trace in the youthful Frederic of the man whom Liszt has set in so lurid a light. "Extraordinary vivacity of temperament," we are told, "prompted him to incessant activity, and sharpened his innate irrepressible and versatile humour. What innumerable tricks he was continually playing on his sisters, schoolfellows, and even on persons of riper years!" He was a good mimic, moreover, his command of facial expression being remarkable, and no mean proficient in caricature. As to his power with the pianoforte, he could hush the pupils of his father's school even in their most unruly moments. Hereupon a story is told which reads like enchantment:—

"One day, when Professor Chopin was out, there was a frightful scene. Barcinski, the master present, was at his wit's end, when Frederic happily entered the room. Without deliberation he requested the roysterers to sit down, called in those who were making a noise outside, and promised to improvise an interesting story on the piano if they would be quiet. All were instantly as still as death, and Frederic sat down to the instrument and extinguished the lights. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled, on the wings of the wind, into a deep, dark wood, where they fell asleep under the starry sky. He played more and more softly, as if trying to lull children to rest, till he found that his hearers had actually fallen asleep. The young artist noiselessly crept out of the room to his parents and sisters, and asked them to follow him with a light. When the family had amused themselves with the various postures of the sleepers, Frederic sat down again to the piano and struck a thrilling chord, at which they all sprang up in a fright. A hearty laugh was the finale of this musical joke."

Other stories, akin to this, are told of his youthful days, but without repeating them we see clearly enough what kind of boy was the son of the Warsaw schoolmaster. Bright and clever, overflowing with animal spirits, possessing a keen sense of humour, and susceptible at all points to the influence of art, he resembled his contemporary Mendelssohn (born twenty-six days before him) more than any other composer of whose early life the details are known.

Between Mendelssohn and Chopin, however, a remarkable difference existed. The fame of the German soon spread beyond the city in which his youth was spent—soon spread, indeed, beyond the confines of his native land, while that of the Franco-Pole

* "Frederic Chopin: his Life, Letters and Works." By Moritz Karasowski. Translated by Emily Hill. Vol. i., p. 13.

* Karasowski. Vol. i., p. 22.

† Ibid. Vol. i., p. 27 et seq.

remained a long time limited to a narrow circle. The contrast may be attributed in part to the varied genius of the two men, and in other part to the circumstances amid which they were placed. It is true that under no conditions could Chopin have been Mendelssohn, any more than Mendelssohn could have been Chopin; still, we must give due weight to the fact that the more famous composer lived in a great centre of artistic and intellectual life, while the other spent his early years in a comparatively isolated and out-of-the-way town. The chances of widespread youthful fame were all in favour of Mendelssohn, and only to a limited extent in favour of Chopin. Such opportunities as the young Pole had he doubtless utilised to the utmost. In 1825 he played before the Emperor Alexander, during that potentate's visit to Warsaw; the concerts in which he took part were invariably successful, and he published his opus 1—the Rondo dedicated to Madame von Linde. But he did more than this at the same time—he removed the doubts of his parents as to his future career, and passed from the rank of a dilettante to that of a professor with their full consent, if not, perhaps, with their entire approbation.

In 1826 an event occurred which, according to certain authorities, had a decided influence upon the young man's future. Something of the kind might have been expected, since the time was ripe for it, and the only question was in what manner, more or less immediate, Chopin would be enabled to break the bonds that confined him to local celebrity, and pass from a chrysalis state to one of full development and freedom. Early in the year just named Emily Chopin was advised to take the waters at Bad Reinerz, and all the family, its head excepted, accompanied the invalid thither, subsequently removing to the village of Strzyzewo, not far from the summer residence of Prince Anton Radziwill. The Prince being an enthusiastic musician and an amateur composer of some mark, it was the most natural thing in the world that he and Chopin should meet, and, perhaps, that the noble should be charmed with the schoolmaster's son. At any rate, they did meet, and the Prince was so struck with the young Pole that he had not forgotten him three years later, when he represented Prussia at the coronation of Nicholas I. as King of Poland. On that occasion the "high and mighty" actually condescended to visit the lowly artist at the house of his father, and invited him to Posen, of which Duchy the Prince was governor. At this point Chopin's biographers part company and go wide asunder. On the one hand Liszt says:—

"In consequence of the generous and discriminating protection always granted by Prince Antoine Radziwill to the arts and to genius, which he had the power of recognising both as a man of intellect and as a distinguished artist, Chopin was early placed in one of the first colleges in Warsaw. . . . Assisting the limited means of the family of Chopin, the Prince made him the inestimable gift of a finished education of which no part had been neglected. Through the person of a friend, M. Antoine Koszuchowski, whose own elevated mind enabled him to understand the requirements of an artistic career, the Prince always paid his pension from his first entrance into college, until the completion of his studies."

This is a precise statement, honourable both to the Prince and to his *protégé*. Unfortunately there is no more truth in it than in the report, not adopted by Liszt, that Prince Radziwill paid Chopin's expenses to Vienna. Speaking with undoubted authority, Karasowski exposes the whole story. We have seen

that the Prince did not meet Chopin till 1826, when the musician was seventeen years old—rather late to begin an education; and now the more accurate biographer remarks:—

"We are fully aware that in the portions of the work relating to Chopin's youth, manners, compositions, and to the Polish national music, Liszt received much help from a Polish emigrant, Franz Grzymala. He had been a deputy at the Diet, and was an able author and journalist; he died in Paris in 1871, the day after the capitulation. Not having made Chopin's acquaintance until his residence in Paris, it does not appear, from what he told Liszt, that he could have possessed any accurate information about his early life. Julius Fontana, who had known Chopin from childhood, entered a protest against Liszt's assertion; so also did the parents of the great artist, who were sadly pained to read that Prince Radziwill had entirely provided for Frederic's education. Professor at three large academies in Warsaw, and proprietor of a flourishing *pension*, surely Nicholas Chopin would have found means for the education of his dearly loved and only son. . . . It is only fair to Liszt to say that he is less to blame for the circulation of the error we have pointed out than Grzymala and those who blindly believed and promulgated a statement so utterly false."

After this we are naturally suspicious of the great pianist's other "facts" regarding Chopin's youth. Liszt tells us that he was "fragile and sickly" as a boy, and that "the attention of his family was concentrated upon his health." Then we have quite a fancy picture:—

"No precocity of his faculties, no precursory sign of remarkable development revealed, in his early years, his future superiority of soul, mind, or capacity. The little creature was seen suffering indeed, but always trying to smile, patient and apparently happy, and his friends were so glad that he did not become moody or morose that they were satisfied to cherish his good qualities, believing that he opened his heart to them without reserve, and gave to them all his secret thoughts."

We need not point out how this sketch of a feeble, sickly child, trying to smile through his sufferings, clashes with Karasowski's romping, fun-loving boy, always playing tricks and, we venture to surmise, eating hearty dinners. But Liszt goes further and says: "He commenced the study of music at an early age, being but nine years old when he began to learn it." At that very age, as we have seen, he played a pianoforte concerto in public.

(To be continued.)

SIR FREDERICK LEIGHTON ON ART AND ETHICS.

It is not often that the English public is regaled with a discourse on art so suggestive as the address recently delivered by Sir Frederick Leighton to the students of the Royal Academy. The main subject of the address was the "Relation in which Art stands to Morals and to Religion." The President of the Royal Academy, in his reverent style of treatment as well as by open confession, acknowledged the delicacy with which opinions on such subjects have to be conveyed to an English audience. As he observed, there is no country in the world, unless it be the sister-land beyond the Atlantic, in which the religious sense has exercised an influence so definite and so controlling as it has in our own on the development of the intellectual as well as of the ethical tone of the nation. In the moral order, he tells us, this

* "Life of Chopin," p. 145.

* Karasowski, p. 38. † "Life of Chopin," p. 143, et seq.

sense has added incalculably to the strength and dignity of the national character. In the intellectual order its overmastering influence has too often tended to cramp and impede that full and equal play of the intelligence without which our nature cannot yield its fullest harvest or bear its finest fruit.

The two points that give the key to Sir Frederick Leighton's address, and which it is necessary for his readers or hearers to separate very clearly, must be explained in his own words. He says, "On the one side it is asserted that the first duty of all artistic production is the inculcation of a moral lesson, if not indeed of a Christian truth, and that the worth and dignity of a work of art are to be gauged by the degree in which it performs this duty. Unless it preach, as from a pulpit, the cardinal doctrines of a Faith or declare, whether by unambiguous symbolism or by definite embodied example, the loftiness of virtue and the deadliness of sin—unless a very gospel made more eloquent by form and colour cry aloud to us from the canvas or from the marble—then, we are told, the artist has laboured in vain, for his work fails in the highest function of art. With this contention connects itself naturally, if not necessarily, this other, that as a man is mirrored in his work, so the noblest work can be, and has in fact been, produced only by the most pious and God-fearing men, of the moral level of whose nature it is indeed the test and, as it were, the tide-mark." In opposition to this doctrine, says Sir Frederick Leighton, it is maintained that the function of art, as such, whatever may be its incidental operation and whatever it may include in the broad verge of its sphere of action and appeal, is absolutely unconnected with ethics, and that its distinct and special province is to satisfy certain cravings and excite certain emotions in our nature to which it has alone access; and that as artistic production springs from æsthetic and not from ethical impulses within the artist, so the character of that production is independent of his moral attitude and unaffected by it. In mitigation of this somewhat too rigorous presentment of a theory, the main drift of which he obviously agrees with, Sir Frederick Leighton, in the latter part of his address, says, "I drew your attention to the fact that of those who claim for art a separate and independent sphere—a claim which we have just seen to be well-founded and unassailable—there are many who will further assert that therefore artistic production receives no colour from the moral temper of the producer. This I called a dangerous error, and affirmed, on the contrary, that a man is stamped on his work, and his moral growth or lessening is faithfully reflected in the sum of his labours."

The two points, therefore, we have to separate are these: If art be independent of morals and religion, still the general work of an artist will bear the impress of his moral nature. The distinction is not a little embarrassing; and all the more so that Sir Frederick Leighton falls ultimately into homily, and lectures the students on the sins of artistic vanity and jealousy and of greed, which, in lowering their moral tone, will, as he says, control their work "from the first touch of the brush or chisel to the last."

It is an old aphorism that "the style is the man." But what could we divine of Rousseau from his admirable literary style, and apart from his "Confessions"? Is greed or parsimony made visible in a landscape by Turner? or is the moral tone of Mozart's life reflected in his Requiem? Certainly not. What we gather from the general tenor of Sir Frederick Leighton's address is that art may be independent of creed and of conventional codes of ethics, but

that our pictures, our poetry, our music, and everything that is ours depends upon the native vigour and special organisation of our mental constitution, including the still unimpressed religious sense as well as the moral sense. Subsequent impressions, or even what is called cultivation, may slightly vary the direction of a natural bent, but will add nothing to its power. Out of his specialty, the artist is like every one else. He has his own superstitions. If they coincide with other people's, so much the better for him, pecuniarily. If he affects a superstition, the fellow-artist, at least, will find him out; for there is one indispensable moral element in art—truth. Puritanism or purism in art is invariably false. On this subject a remarkable passage of great interest to musicians as well as to painters occurs in Sir Frederick Leighton's address. Speaking of Von Overbeck's opinion that, when Raphael painted his famous Galatea in the Farnesina, the Lord had abandoned him, he says, "A further and the strangest development of this frame of mind, one with which I have myself in my youth come in contact in Germany, is that which sees in the excessive love of colour an almost culpable indulgence of the senses." Sir Frederick Leighton politely observes that these views are not likely to find favour in the country of Reynolds and Gainsborough. But unfortunately they have found too much favour; and it is only recently they have disappeared, in decorative art at least, and they still prevail in the common jargon of criticism on the orchestration of certain musical composers.

Sir Frederick Leighton appeals to music as the *reductio ad absurdum* of what he calls the "didactic theory," by which it is upheld that, because the moral sense is the highest attribute and distinctive appanage of man, its strengthening must therefore be man's noblest aim, and the dignity of all human achievements must be according to the degree in which this end is primarily and professedly subserved by it. This theory, he says, "involves the dethronement of an art closely akin in many ways to those we follow," and a "channel of purest emotion, an art divine, if a divine art there be—music." The dignity of music has, indeed, strange though it may seem, not remained unchallenged. Such heresies, however, may be safely left to their own foolishness. It is given to the supreme few who occupy the solitary mountain-tops of fame to be able to express, without incurring the charge of vanity, their high consciousness of the value to the world of the gifts they bestow upon it. One of these few was Beethoven, and his proud words are there to show us in what esteem he at least held the power of the art on which he has risen to immortality: "He to whom my music reveals its whole significance is lifted up." Yet what ethical proposition, asks Sir Frederick, does music convey? In what does it exhort or teach? The principal fallacy of the theory he refers to, he thinks, resides in the assumption that moral edification can attach only to direct moral teaching; or that any mode of expression appealing to the imagination and emotions can be properly exercised except in the application of its own resources, and in conveying those emotions of which it is the special vehicle.

Neither music nor painting, as he says, is a fitting vehicle for direct moral edification. An ordinary sermon will have more didactic efficacy than all the works of Angelo or Raphael, Bach or Handel. But Art has an awakening influence, an ethos of its own, a power of intensification, and a suggestiveness through association which aid those higher moods of contemplation that are as edifying in their way as direct moral teaching.

Sir Frederick Leighton's own address is in one sense so artistic, and therefore so fertile, we feel we go on condensing his words in vain, and have barely space to allude to its longest and most important division, which contains a suggestion of another interesting parallel in music. Tracing the history of the Italian school of painting to show that so far from its highest efforts being attributable to religious faith and Christian morality, they appeared contemporaneously with a dangerous reaction against the asceticism of the Church, and that the Renaissance was due rather to the accidental spread of ancient and pagan literature, Sir Frederick comes finally to the decline of art towards the close of the sixteenth century; and one of the chief causes of that decline he describes in words we will quote textually. They very aptly apply to present-day virtuosity in musical composition, which is probably a revival, or rather an historic parallel, of what occurred in musical annals at a little later period—long after the songs of chivalry had ended, and when the grand liturgies of the Church began to weary, and the art had fallen into the hands of contrapuntal experts. "Indeed," says Sir Frederick Leighton, "the causes of the downward tendency of art towards the close of the sixteenth century must be sought less in the failing of religious faith among artists than in the excessive and too exclusive faith in science. Artists had now drunk deeply of the springs of knowledge, and were intoxicated in the strength of this rich new vintage; they had investigated the wondrous mechanism of the human frame with a scientific thoroughness never until then brought to bear upon it; they had explored the science of composition and measured the expressional resources of abstract form, but they too often forgot that the province of art is to speak to the emotional sense, not to make vain exhibition of acquired knowledge, and that work which reveals in the workman no impulse warmer or higher than vanity or a thirst for display will for ever fail to move the hearts of men."

THE PROPOSED COLLEGE FOR MUSIC.

THE late royal demonstration in the provinces—that is, at the Manchester Athenæum—must be considered not simply a hopeful sign, but a certain indication that the much-talked-of scheme of founding a conservatorium in this country will be realised. Their Royal Highnesses the Prince of Wales, the Duke of Edinburgh, and the Duke of Albany, and his Serene Highness Prince Christian, have separately and collectively evinced such a keen personal interest in the question, we may take it for granted that the known loyalty of the British public will guarantee the necessary support, and that before long, in one shape or another, London will have its conservatoire. The particular shape which the institution is to assume is of vital importance. Unfortunately, on that question we are somewhat in the same position as H.R.H. the Duke of Albany when about to address the audience at Manchester on the subject of music, which he said must be felt, as its nature could not be explained. Not having before our eyes the latest revised edition of the proposed charter of the Royal College of Music to criticise, the next best thing we can do is to follow the speech made by the Duke of Albany at Manchester, and from his opinions and historical research discover what the exalted promoters of the new institution imagine to be the functions of a conservatorium. It seemed to be part of the Manchester arrangements that the Duke of Edinburgh should introduce the general subject, the Duke of Albany should explain it, and that the practical and business department should be left to

Prince Christian. We were accordingly told by Prince Christian that as long ago as July 13, 1878, a meeting was held at Marlborough House, under the presidency of the Prince of Wales, for the purpose of taking into consideration the advancement of the art of music, and establishing a college of music on a permanent and more extended basis than that of any existing institution. An endeavour was made to obtain the assent of the Royal Academy of Music and of the National Training School of Music to amalgamate, and to form together a more extended institute. The proposal was accepted by the National Training School, but after long negotiations the Royal Academy expressed a disinclination to accept. "Under these circumstances," said Prince Christian, "it became necessary to proceed independently with our plan." So that at the dawn of 1882 the whole matter is in quite a different position to what it was in 1878, when we ourselves, amongst others, expressed the opinion that the mere rolling of the two music schools into one would not further the more important end desired. The President of the proposed Royal College of Music is the Prince of Wales. The governing body consists of a council and executive committee. "The details of the charter," said Prince Christian, "would scarcely be interesting to the meeting he addressed, but they have been settled with the greatest consideration with a view to provide the best practical means for advancing music in England as an ennobling profession." Here we must leave the business department and return to the speech of the Duke of Albany, who, in a long and interesting address, endeavoured to defend the musical reputation of his country, and to show from the history of the subject that England in other times had been noted for her proficiency in music; and that if since the Revolution in the seventeenth century she had fallen behind other countries, it was not owing to the want of love of music, for the appetite of the Englishman for music was, he said, immense. Nor did his Royal Highness seem to think that, on reviewing the musical history of this country from Tye and Tallis to the operettas of Mr. Sullivan, there was any dearth of native genius. Alluding to the fact that not only was the music heard in England for the most part foreign, but that so many of the executants and leading resident musicians were foreigners, he admitted that there was something wrong, and pointed to the over-concentration and the want of diffusion of music in England. In addressing the people at Manchester, he said: "The orchestras of the metropolis and of your own city are as good as can be found anywhere. In Bristol also I am glad to hear that a beginning has been made. But what is the fact with regard to other towns? Is it not true that even immense hives of population like Leeds, Bradford, Glasgow, Birmingham, wealthy pleasure towns like Brighton, opulent and crowded places like Cheltenham or Leamington, have no resident orchestras, but are obliged to depend on the overworked musicians of London and Manchester? The result of this is that instead of music becoming a regular steady part of life, as it does here, it comes in fits and starts. Instead of regular periodical series of concerts, the places I allude to are dependent on musical festivals, which are a poor substitute for the constant presence of a good orchestra such as you have in Manchester."

We quite understand oratorical amenities, and know all about "Hallé's Concerts," and have our own opinions as to music being "a regular, steady part of life" in Manchester; but, withal, his Royal Highness has struck the pith of the whole question in reminding us of the general ignorance of the orchestra in this country. His allusion to "festivals"

will be almost wounding to the musical prejudices of many. We are accustomed to pride ourselves on our festivals, on our rendering of oratorios, and on our overgrown choirs. Still, there is no doubt that the influence of festivals is not permanent; and in that respect the influence of the periodic concerts at Liverpool and Manchester and other places cannot be much different. In the course of his address, the Duke of Albany spoke of the influence of the resident orchestras maintained in former days by German princes; and he reminded his hearers that the German opera, "the great national school of the theatre to which Weber, Spohr, and Marschner added so much, and to which Wagner has now placed so mighty a cupola, has all been reared in a hundred years." We look upon this allusion to the more continuous and wider-reaching attractions of the lyric theatre as the happiest omen in the whole Manchester demonstration in favour of an English conservatorium on a grand scale. It, however, suggests some old difficulties. We have heard it whispered that, as hitherto the operatic stage has not always "declared by unambiguous symbolism, or by definite embodied example, the loftiness of virtue and the deadliness of sin," the idea of connecting the proposed Royal College of Music with the theatre has been discouraged. The Revolution of the seventeenth century, referred to by the Duke of Albany himself, still obtains in certain respects; and its moral and political vestiges are not to be lightly cast aside. But, looking strictly at the question from an artistic point of view, and even excluding the idea of the theatre, there is always a danger that in England exotics like conservatoires will, when transplanted, lose some of their vital properties. Whether it be that in this country the imagination is not a faculty common to the race in general, or that it is cramped by incessant toil or by the monotony of our social life, it is certain that, out of mechanical science, we are not only too timid to invent, we are too timid even to rob thoroughly. At the War Office or Post Office whatever we appropriate from our neighbours is taken piecemeal. If we are going to copy the Paris Conservatoire, had we not better also borrow the Department of Fine Arts in the French Ministry? It is assumed that the new College of Music, unless it is going to be a Training School or a Royal Academy, a Trinity College or a Tonic Sol-fa College over again, will not be an irresponsible or close corporation, but a national institution, State-endowed, and under the control of Parliament. To submit musical questions to a Home Secretary, as Home Secretaries go in this country, might appear a little ludicrous; still, any cabinet minister would be better than no direct representative at all of the Government. The additional value of honours or diplomas granted by a national and State-controlled institution is of great importance to the student. The Grand Prix of London or Paris is something to attain; a Grand Prix of Kensington amounts to nothing. Even Oxford and Cambridge degrees begin to lose their merit as social badges. The universities are behind the times. The State is, or is supposed to be, in advance, and is at least too widely representative to favour individual opinions, and ought not to favour sectarian.

MALE-VOICE CHOIRS.

A CONSIDERABLE amount of erroneous impression is rife as to the existence of male-voice choirs in this country; such choirs are really far more numerous than is generally supposed. There is also some vagueness in the term "male-voice choir": to the old-fashioned home-bred English amateur, a male-

voice choir would signify a body of voices, having of necessity *alto* singers for the upper parts of the compositions sung. To the modern continental tourist amateur, newly returned home from his annual trip to the German Fatherland, the male-voice choir would be remembered as a lusty chorus of tenors and basses only: and perhaps if the tourist could divest himself of a little of the glamour which almost inevitably attaches itself to all *foreign* memories, he would be able to recall some faint reminiscences of not a few voices which were hard, thin, and unsympathetic, and of physiognomies strained apparently almost to apoplexy.

The old English school of glee-writing and glee-singing is still flourishing amongst us, not perhaps quite as vigorously, and certainly not as publicly, as in days gone by. Our monster halls and concert-rooms are not favourable for the public display of this class of composition; still, there are at least eight or nine clubs in London alone, where the English glee and the equally national catch are cultivated and performed. At the head of these clubs is the "Noblemen and Gentlemen's Catch Club," which, founded in 1761, is, as of old, supported by amateurs and professionals who share in the performance of compositions by Arne, Battisill, Callcott, Webbe, Horsley, and the many other deceased and living musicians who have contributed to the large store of English glees which Mendelssohn told Horsley the country ought to be proud of, not only for their special nationality but also for their beauty and fine musicianship. Dublin boasts of two male voice clubs of very high repute, and many kindred associations exist in the provinces. The clubs already named have the advantage of male altos, without which the male-voice glee cannot be efficiently and effectively rendered. Unfortunately of late years male altos have been somewhat rare, and the voice combined with musicianly skill still rarer. Those who care to know what a well-developed male-voice glee is, should study the works of the composers before named, and also the few specimens left us by Sir John Goss; in these will be found compositions of a far higher type than "Glorious Apollo" and "Breathe soft, ye winds." Of male-voice choirs of a more eclectic kind, there are half-a-dozen, perhaps more, in London, whose mission is carried out in a thorough and artistic spirit; these Societies, existing under various titles, perform English and exotic madrigals, part-songs, masses, choruses, motetts, &c., sometimes with and sometimes without accompaniment, as necessity and circumstances dictate. Other Societies exist devoted exclusively to the practice of modern German part-songs and the English imitations of them; these compositions do not demand the cultured taste or musicianship necessary for the understanding and performance of an English glee, but are attractive from their prettiness, being as a rule merely harmonised melodies. The simplicity of the vocal parts and the tunefulness of the melodies would doubtless make the practice of these compositions much more general, but for the fact that the upper voice parts are written for high tenors such as are to be found in Germany, but are not common here.

There is no lack of male-voice choirs in England, and it is questionable whether it would be desirable to disestablish all the existing private institutions, which are working in an unostentatious way, for the purpose of making a great public display on the model set for us by some of our continental neighbours. Choral music is making rapid strides all over the country, much to the gain of musical art generally; nevertheless, the practice of glee-singing in the family circle is deserving of the widest encouragement. These compositions, requiring only one per-

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former for each part, are in this respect similar to string quartets, also eminently fitted for home use. Part-songs, madrigals, and choruses, needing more than one voice to a part, are better adapted for larger numbers than can ordinarily be associated in the home circle, and such compositions commend themselves to the notice of the various choral societies.

It must not be forgotten that the palmy days of choral singing in "Merrie England" were those of Queen Bess, when it was considered a mark of ill-birth and breeding not to be able to take part in the madrigals and choral songs which were current in society. A return to this happy condition of things would be far more desirable than the occasional public exhibition of male-voice choirs.

It is only by constantly directing public attention to any existing abuse that reform can be effected; and pioneers in the cause of progress must always feel gratified when they find their ranks recruited by earnest and able volunteers. It was with much pleasure, therefore, that we recently perused an article in the *Newcastle Daily Chronicle* upon our "Song Literature." For years we have drawn attention to this subject; and the plain-speaking of our contemporary fully proves that we have not underrated the effect of such nonsense as we too often find allied with our popular songs upon those persons who have a desire to spread a love for pure and healthy vocal music. "The ballad-monger," says the writer of the paper referred to, "cares little about sense, because he knows, as a rule, that the public never trouble themselves about the meaning of the verses to which the musician sets his air. He finds that singers who are ever choosing to be a daisy, or would-ing they were a bird, are just as much appreciated as if they sang rhymes with meaning in them." There is little doubt of the truth of this observation; but we should prefer rhymes that have not only meaning, but poetry in them. The true artist is inspired by the subject he has chosen to compose; and words which cannot inspire should be left to wither, and not be galvanised into a brief life by inferior musicians. We do not know the song of which the following words form a portion; but what say our musical readers to this specimen?—

I think, my little love, how sweet,
While us the soft winds waft,
To see you fill the cushioned seat
And steer my craft.

A few detached extracts from a well-known song, "Alice, where art thou?" and we finish—not for want of examples, but for want of space:—

The birds sleeping gently, sweet Lyra gleameth bright;
Her rays tinge the forest, and all seems glad to-night.
The silver rain falleth just as it falleth now
And all things slept gently—ah, Alice, where art thou?
I've sought thee by forest; I'm looking heavenward now:
O! there 'mid the starshine, Alice, I know art thou.

If "Lyra" does not mean the moon, we give it up. But, considering that the stars are also shining on this beautiful night, is it not strange that the "silver rain" should be falling?

In our November number we commented upon the circumstance of an organist for a Presbyterian Church being offered a salary of sixteen guineas a year for two attendances on Sunday, a third occasionally, and a practice once a week with the choir. A remonstrance against our remarks has been forwarded to us, curiously enough, not from those who propose such terms for these duties, but from a cor-

respondent who tells us that "the great mistake is in having organs anywhere where a thoroughly competent organist cannot be likewise secured." As this is precisely our own argument, readers may reasonably wonder what the writer has to urge against the justice of our observations; and we therefore quote from his letter the following passage. In defence of the smallness of the salary, he says, "The majority of organists at Nonconformist churches would be amply repaid with that sum, and as a mass are dear at any price, seeing that they generally are amateurs, scores of whom would jump at such a position, even though no salary at all were offered, simply for the pleasure and practice." Precisely so; but, if amateurs are required for the office, why not advertise for them; or, still better, why not offer the post to one of the many amateurs who would "jump" at such a position, and who could no doubt be found without the expense of advertising at all? Our complaint is that, by making the vacancy known through the medium of a newspaper, without naming the salary, organists of position are entrapped into applying for particulars; and that the advertisers wish them to do so is sufficiently proved by the correspondent who wrote to us on the subject being asked if he would desire to become a "candidate." We can have no objection to the authorities of a church endeavouring to secure the services of an amateur organist at a small salary—or, indeed, "at no salary at all"—but if they parade their intention before the public they must expect to be publicly criticised.

THERE can be little doubt that the great obstacle to combining music with conversation arises from the fear of giving offence to the artists who, having been asked to perform, seem to imagine that they have a right to be heard. The correspondent of the *Liverpool Daily Post*, to whom we recently drew attention, frankly tells us that the majority of the audience at the Liverpool Philharmonic Concerts go there to converse with their friends; and as we know that, even in private parties where music forms a portion of the entertainment of the evening, talking is often so freely indulged in that snatches only of the compositions can be occasionally caught, it behoves those who give public or domestic concerts to consider how this difficulty is to be met. It is certain that there are very many persons who, either from a love of music or deference to the susceptibilities of those whom they ask to perform, cannot bear that their artistic exertions should be entirely unheeded; and yet they may desire to secure the attendance of people who merely wish to meet their friends and talk. The following advertisement shows that an ingenious and humane manufacturer has solved the problem: "The 'Bijou' Drawing-room Orchestra, for Weddings, Dinners, Afternoon Parties, Receptions, &c. The *répertoire* consists of select *Morceaux de Concert*, and as there are no brass instruments employed the music is subdued, and conversation is, therefore, not interfered with." Henceforth, then, there can be no reason why the pardonable pride of any artist should be wounded; a machine has no feelings, and can be toned down under the voices of the talkers. Social intercourse can flow on without fear of interruption, and invitations to evening parties may announce that "the conversation will be enlivened with music."

THE number of persons who take interest in the discussion of questions relating to music is so rapidly increasing in the present day that we are gradually accumulating a literature of the art—even young lady

novel-readers occasionally laying aside their three-volume tales of thrilling interest in favour of some musical work, either original or translated. These books are, of course, duly advertised and sufficiently known to the general public to ensure their being asked for at a circulating library; but there is one annual which, we believe, has a limited sale, and indeed, we fear, has but few readers outside a very narrow circle: we allude to the "Proceedings of the Musical Association." Of course we are aware that it is printed chiefly for the perusal of the members of the Society; but any person can purchase it, and we can conscientiously assure those who do so that they will thus become possessed of a large amount of mature thought upon subjects connected with music, the result of patient and profound investigation by the most eminent artists of the day. In proof of our assertion we may mention that in the volume now before us papers are contributed by E. H. Turpin, W. H. Cummings, Dr. Stainer, A. Orlando Steed, C. A. Barry, Dr. W. H. Stone, H. C. Banister, and F. Meadows White. We regret exceedingly that space will not allow us to make extracts from these excellent essays, although indeed we should find it extremely difficult to select portions where all is so good; but if we can help to disseminate a knowledge of these papers amongst the music-loving public, we feel that we shall be doing good both to the Association and the art which it so ably represents.

The sad news of the burning of the Ring Theatre in Vienna, on the 8th ult., and the loss of nearly 800 lives, has again called attention to the unsafe state of our theatres in the metropolis; and stringent regulations have, we understand, been enforced upon the lessees of these establishments. But the incidents of the Vienna calamity seem to prove that although precautions against fire may be provided, it is extremely probable that not one of these precautions can be made available in case of need. At the Ring Theatre, it appears, there was an iron curtain on the stage, a plentiful supply of water, and numerous doors for exit; but, unfortunately, when the fire broke out there was nobody to let down the curtain, the water could not be brought into action, and the doors were locked. Sincerely, then, do we hope that these facts will guide our authorities in legislating upon this matter in the future. We continually read announcements that a theatre can be emptied in a few minutes when it is *not* on fire, but the experiment has never been tried as to how long it will take when it *is* on fire.

WHENEVER we publish our work called "The Curiosities of Criticism," which we have had for some time in contemplation, the following extract from the notice of a recent concert will assuredly have a place. As specimen-pages, however, of forthcoming books are occasionally issued in advance, we present to our readers a few lines of the *critique* in question, especially as, by being the first to quote them, we may perhaps secure a kind of copyright in this unique example of modern fine writing:—

Madame Patey's vocal powers are certainly extraordinary. To immense strength of lungs she unites the most delicate, the softest, and sweetest cadences, with varying intonations reaching from the highest note of a genuine soprano, yet capable of the full reach of a contralto voice. She does not attempt to follow the modern craze for variations, until even the original song is lost. She was dressed after the style of Jenny Lynn. To realise the full delightfulness of listening to such a voice it was necessary to occupy a central position in the room, which is certainly the most favoured place for hearing, in contradistinction to the front seats. She was a perfect mistress of professional etiquette, and gave the noblest *conges* in response to the loud cries for encore, and the rapturous applause with which she was greeted.

CRYSTAL PALACE.

THE events at the Crystal Palace during the past month, although not of a very striking or sensational character, have by no means been without interest. It is not derogatory to the merits of Mr. Leslie to say that, after the highly spiced food of Berlioz' *Symphonie Fantastique*, his *Symphony "Chivalry,"* performed on the 17th ult., appeared a very sober entertainment. The comparison suggests itself not only because the works followed upon one another in rapid succession, but also because their subjects have at least one point in common. In both the hero dies (for the fact that Berlioz' "artist" subsequently revives to deliver interminable orations in "Lélio" makes really little difference), and in both his last thought is of his beloved one, represented by a certain melody. But here the likeness ends. In Berlioz, as will be remembered, the fall of the axe interrupts the last dream of love; in Mr. Leslie's work that dream is brought to a harmonious close, not to speak of other fundamental differences in the conception and also in the power of dramatic expression between the two composers. From what we have said the ingenious reader will have guessed that Mr. Leslie's symphony has a "programme." That programme, however, is not, as in Berlioz, embodied in an elaborate plot or story; it is only indicated by the titles affixed to the entire work and to each movement separately. The collective name, as has already been said, is "Chivalry"; and the single movements are respectively named "Youth" (*Allegro vivace*), "Love" (*Andante sostenuto*), "Play" (*Scherzo, allegro*), "War, Death, Glory" (*Finale, allegro con fuoco*). The number and sequence of the movements, as will be seen, are those of the classical symphony, to the canons of which Mr. Leslie has in the main been faithful. He has, however, left himself sufficient liberty to do justice to the poetic requirements of his subject, and some of the devices of modern music are applied, not without success. The "leit-motive" or representative theme is one of these. Thus the first theme of the opening movement well indicates the heroic spirit of the youthful knight, and, with that view, reminiscences of it are reintroduced in the *Andante* and the last *Allegro*, an interconnection amongst the various portions of the work being thus established. Without entering into technical details, which would require the aid of musical illustrations, we may say that Mr. Leslie's symphony is a very creditable effort. It does not show creative originality of the highest kind, but its melodies are pleasing, and the workmanship betrays the experienced pen of an able musician. More than this, the composer has been genuinely inspired by his subject, and does not, as is too frequently the case, give his work an irrelevant title in order to disguise the absence of ideas of any kind. Mr. Leslie himself conducted his work, which earned the unanimous applause of the audience. At the same concert Miss Mary Davies gave an admirable rendering of "L'Absence," the most melodious of Berlioz's six songs, "Les Nuits d'Été," produced at the Richter Concerts some time ago, and on that occasion noticed at length in these columns. M. Marsick, the well-known Belgian violinist, gave Mendelssohn's Concerto, in which he was less successful than in *Vieuxtemps*'s Concerto in D minor, and some Gipsy dances by Sarasate, played by him at the previous Concert. He is a virtuoso of the first order, but his inclination leans towards French music rather than towards the German classics. The *début* of Miss Bartlett, "a pupil of Liszt," and a very able pianist, who played Saint-Saëns' Concerto in G minor (the 3rd ult.), also deserves brief notice. Otherwise no new works have been produced during the month. The directors, like most people who have made a mistake, strenuously adhere to their intention, announced in the prospectus for the season, of giving prominence to ballet-music, and a specimen of that description is conscientiously appended to each programme. We may pass over this little piece of harmless folly on the principle "*De minimis non curat praetor.*"

ROYAL ALBERT HALL.

HANDEL'S "Samson" was produced by the Royal Albert Hall Choral Society on Thursday, the 15th ult., having been postponed from the day previous on account of the

anniversary of the Prince Consort's death. A fairly large audience attended, some of whom were attracted, perhaps, by the fact that the oratorio was new to the place of its performance, and others in consequence of the execution of Handel's music associated with "additional accompaniments" by Mr. Ebenezer Prout. It is of small use for some of us to believe that to lay hands upon a great composer's work for the purpose of changing it in the smallest degree is equivalent to the committal of an act of sacrilege. We may hold to our conviction as a matter of principle, but we are almost bound to ignore it as a matter of expediency. Public taste and common procedure are dead against us; and the issue is, just now at any rate, whether certain masterpieces shall be put upon the shelf, or be performed with the alterations necessary to make them palatable. Truly, we have here a choice of evils so nicely balanced that the decision turns upon special questions—such as, for example, the exact nature of the changes made. Some manipulators of Handel maul the old master outrageously, and common decency urges us to say: "Better put his works aside than give them into such hands." Others, again, treat them with reverence; study his method with care; animate themselves with his spirit, and write, not it may be what pleases them personally, but what, according to their best judgment, the master would have written. Men of this stamp minimise the evil, and such are Robert Franz in Germany and Ebenezer Prout in England. As regards Mr. Prout, we should be almost prepared to accept from him "additional accompaniments" to Handel without taking the trouble to look at them. He certainly cannot be charged with wanting reverence, or with a passion for "effect" at any cost; neither can it be said of him that his knowledge of the master, or of the master's period, is superficial. With these qualifications, and with his antecedents, Mr. Prout is eminently a safe man for such work as he has recently done upon "Samson." To the fact just stated that work bears ample testimony. Judging from the performance on the 15th, the passages are very few indeed to which the purist can take exception. The score is enriched without obtrusiveness, and where distinct figures are employed they are, as a rule, born of Handel's own thought, and such as he might consistently accept. We do not know that, under the circumstances, it is possible to award higher praise.

The general performance of "Samson" under Mr. Barnby's direction reflected credit upon all concerned. As usual, the chorus sung with spirit and effect; more especially in such striking numbers as "Fixed in His everlasting seat," "Then round about the starry throne," and "Hear, Jacob's God." But generally speaking there was room for little fault-finding, nor did the result as a whole do other than magnify the already great repute of the Albert Hall chorus. The important solos were intrusted to artists generally capable of doing them justice. Madame Sherrington's voice was, it is true, put to a severe test in "Let the bright seraphim," but the experienced and skilful vocalist appeared in all she did. Of Madame Patey in the contralto part it is quite needless to speak, nor is there necessity to enlarge upon the way in which Mr. Maas rendered "Total eclipse." For the rest, Mr. Barrington Foote sang carefully and well in "How willing my paternal love," and Mr. King was loudly applauded after a vigorous delivery of "Honour and arms." Mr. Barnby conducted with his accustomed mastery of detail.

SACRED HARMONIC SOCIETY.

At the second Concert of the Jubilee season, on the 9th ult., this Society did itself credit, and a great English musician honour, by a performance of Professor Macfarren's first oratorio, "St. John the Baptist." If the object was, as we may suppose, to represent native talent, a better choice could hardly have been made, although we are quite prepared to go some way with those who contend that the Society should, long ere this, have recognised the existence of Sterndale Bennett's sacred masterpiece, "The Woman of Samaria." Grateful though the musical public may be for an occasional hearing of Professor Macfarren's work, it is open to question whether the Society has done its duty to English art while the oratorio of his friend

and predecessor remains neglected. The performance attracted a large gathering of amateurs, and made a distinct impression on two different accounts. In the first place it was a performance of high excellence—one of the best ever given under the Society's auspices. This may be in part explained by reference to unusually careful rehearsal. Sir Michael Costa, we believe, took great interest in the task of preparation, superintending that of the chorus in person, and leaving nothing undone that the orchestra could be made to do. As a result, Professor Macfarren's music came forth sharp and clear of outline, while its colour and shading completed a vivid and striking picture. It is upon such performances that the Sacred Harmonic Society must rely for a renewed lease of life, remembering Danton's words, "L'audace, encore l'audace, et toujours l'audace," but substituting for audacity hard work. We must heartily praise the singing of the chorus, even where most was exacted. Not only was the quality of tone good, not only were the points, with one exception, taken up precisely, but a successful effort at rendering the passages with expression called forth admiring notice. This was particularly observable in the dramatic scene of Herod's banquet, where the chorus played their part with intelligence beyond common. The solo vocalists all proved efficient, as may be imagined when we state that three of them were Madame Patey, Mr. Lloyd, and Mr. Santley, and that these three "created" their respective parts at the Bristol Festival of 1873, when the oratorio was first produced. The fourth, Miss Mary Davies, sang the music of the *Daughter of Herodias* for, we believe, the first time, and more than justified the decision which entrusted it to her. Miss Davies, indeed, excited genuine enthusiasm by her delivery of the florid air "I rejoice in my youth," executing every passage with neatness, fluency, and appropriate spirit. The services of Madame Patey as the *Narrator* were invaluable, our favourite contralto being an adept in recitative, while the high excellence of Mr. Lloyd and Mr. Santley needs no assertion. Mr. Santley was a little out of voice, but nothing could exceed the propriety and skill with which he gave the music of the *Forerunner*. At the close of the performance there were loud cheers for Sir M. Costa and his followers, together with calls for the composer, who bowed from the height of the upper gallery, where he had listened to his work in company with a large number of visitors from one of the asylums for the blind. Upon the second reason for the gratification of the audience we need not dilate, because the high merit of "St. John the Baptist" is well known and acknowledged. Closer acquaintance only confirms an impression that in this oratorio we have an abiding thing—a lasting monument of sacred art in the land of oratorio *par excellence*.

MONDAY POPULAR CONCERTS.

THREE evening performances only of this excellent institution have to be noticed in our present number, the first of which took place on November 28, too late to be included in our last issue.

On the occasion just referred to Miss Agnes Zimmermann was again, as on the previous Monday, the pianist, in the room of Mdle. Janotha, who was indisposed. Miss Zimmermann's high artistic attainments and exceptional qualifications for the interpretation of classical music are too well known to stand in need of special recognition on our part; but we may be permitted to express our regret that her talents are not more frequently displayed at an institution where they meet with such hearty and intelligent appreciation. The latter was again proved by the repeated recalls which followed the lady's rendering of Chopin's *Ballade in A flat*—her solo performance on the evening in question—and to which she finally responded by adding a *Mazurka* by the same composer. Miss Zimmermann also shared the honours of a well-deserved tribute of applause with Signor Piatti in the interpretation of Mendelssohn's *Sonata for pianoforte and violoncello in B flat* (Op. 45), the first, in point of time, written by the composer for this combination of instruments. The *pièce de résistance*, both as regards artistic importance and length, was Beethoven's septet for string and wind instruments, a masterpiece

which, although visited with disparaging remarks on the part of its composer during his later career, has attained a just popularity at these Concerts, the present being the thirty-fifth performance. The executants were MM. Hollander, Zerbin, Clinton, Wendland, Wotton, Reynolds, and Piatti. Miss Henrietta Beebe contributed vocal solos by Handel and Taubert, accompanied by Mr. Zerbin, to the satisfaction of the audience.

The first Concert of the past month introduced a novelty in the first performance of a Pianoforte Quartet from the pen of Mr. A. C. Mackenzie, dedicated to Mr. Charles Hallé. Although in the order of composition the quartet now under notice has probably preceded those more ambitious productions, viz., an orchestral Scottish Rhapsody entitled "Burns," and a Cantata, "The Bride," by which this composer has recently become favourably known to English audiences, there can be no doubt that this work would of itself have been sufficient to attract the notice of musicians and amateurs, being constructed and elaborated in a thoroughly musicianlike manner, and introducing characteristic elements of the composer's Scotch nationality which form a novel and welcome feature in chamber music. The latter is especially noticeable in the Andante with variations (in C minor) constructed upon a simple but graceful and melodious theme; the entire work consisting of a somewhat lengthy and diffuse Allegro in E flat, a very sprightly Scherzo in G major, the Andante already referred to, and a well-sustained Allegro vivace, in the opening key, which includes some very effective fugal elaboration, and worthily concludes an undoubtedly remarkable work, which, to judge by the cordial reception it met with on the part of the audience, will be added to the permanent *répertoire* of the Popular Concerts. Mr. Charles Hallé was associated with MM. Strauss, Hollander, and Piatti, in its execution. A Prelude and Fugue by Mozart, and an Allegro from an unfinished work by Schubert, both for string quartet, were likewise introduced for the first time on this occasion. Mr. Hallé's solo piece was Schubert's Fantasia Sonata in G major (Op. 78), which he played with his accustomed lucidity and excellent taste. Beethoven's variations on the once popular Viennese air "Ich bin der Schneider Kakadu," rendered *con amore* by MM. Hallé, Strauss, and Piatti, concluded a highly interesting Concert. Mr. Lloyd was the vocalist, and, being in capital voice, sang to perfection Mendelssohn's lied "The Garland," and Clay's "I'll sing thee songs of Araby," to the able accompaniment of Mr. Zerbin.

Schubert's Ouet for string and wind instruments opened the second and last evening Concert of the month (12th ult.), the executants being MM. Hollander, Ries, Zerbin, Lazarus, Wendland, Wotton, Reynolds, and Piatti. This remarkable work—written in the year 1824, but not made generally known until many years after the composer's death—exhibits all the peculiar charms of Schubert's artistic individuality, and would, had he produced nothing else, have alone sufficed to secure him the position he justly holds in the estimation of all amateurs as one of the most worthy followers in the footsteps of the great Beethoven. A somewhat dreamy idealism, never-failing imaginative powers, combined with a certain want of artistic self-control which produces what Schumann aptly describes as "heavenly lengths"—the general characteristics of Schubert's chamber-music—are likewise to be found in a most marked degree in the work we speak of. Additional interest was lent to the present performance by the fact of two movements—an Andante with variations and a Minuet—appertaining to the complete work (but which, owing to a difficulty in procuring the full score, had to be omitted on fifteen previous occasions) having been now included. In this its complete form the rendering of the Ouet occupied the space of an hour and a quarter, but there was no sign whatever of flagging attention on the part of the audience, who thus testified to their entire agreement with the above dictum of Schumann. A Nocturne in C sharp minor and Polonaise in C minor, by Chopin, were played in her best style by Mdle. Janotha, who is never happier than when she interprets the pathetic Polish tone-poet; and elicited the accustomed encore, to which the gifted artist responded by substituting another piece by

the same composer. The vocalist of the evening was Miss Carlotta Elliot, whose brilliant and sympathetic voice and good training rendered her delivery of Moscheles' somewhat laboured "Frühlingslied," Mendelssohn's "Zuleika," and Macfarren's "Pack, clouds, away" (the latter ably seconded by Mr. Lazarus in the clarinet obbligato) particularly successful. Mozart's genial Pianoforte Trio in E major (No. 6) capably played by Mdle. Janotha, MM. Hollander and Piatti, brought the concert to a most satisfactory conclusion. Miss Elliot's vocal solos, we should add, were skilfully accompanied on the pianoforte by Mr. Deacon.

At the last of the Saturday Afternoon Concerts the programme was rendered special by its instrumental portion consisting exclusively of works by Beethoven: viz., the Quartet in C major (Op. 59)—the third of the famous set of three dedicated to Count Rasoumowski—the Pianoforte Trio in B flat minor (Op. 97), and the Sonata in C sharp minor, known as "The Moonlight." The estimation in which these sublime masterpieces in the sphere of abstract music are held at this institution may be inferred from the fact that they were performed here on the present occasion for the twenty-fourth, the twenty-ninth, and the eighteenth time respectively. A mere record of these significant figures becomes, therefore, a sufficient comment; and all we have to add is, that the works referred to were each most worthily rendered, the executants in the Quartet being MM. Hollander, Ries, Zerbin, and Piatti, the first and last-mentioned artists co-operating with Mdle. Janotha in the performance of the Trio, and the lady playing the Sonata. Mr. Santley finely declaimed Sullivan's "Thou'rt passing hence" and Gounod's charming *chanson arabe* "Medjé," to which he added Hatton's "To Anthea" in response to several recalls.

These Concerts will be resumed on the first Monday evening and Saturday afternoon of the present month.

ROYAL ACADEMY OF MUSIC.

An Orchestral Concert was given by the students of this Institution at St. James's Hall on the 15th ult., before a large audience. A "Lento maestoso" and "Presto" from a MS. Symphony by Mr. R. B. Addison, and a Psalm by Mr. G. J. Bennett (Balfie scholar), effectively displayed the talents of the pupils in composition, the latter being in every respect a most meritorious composition for so young a writer. In memory of the late Arthur Herbert Jackson—one of the most promising students of the Academy—a Capriccio from a MS. Suite was also included in the programme. The pianists were unusually good: Miss Amy Hare in a Movement from Beethoven's Concerto in G, Mr. Alfred Izard in the "Allegro Moderato" from Sterndale Bennett's Concerto in C minor, and Miss Cantelo in Walter Macfarren's Concertstück in E, showing both artistic feeling and the result of careful training. A creditable performance of the first movement of Mendelssohn's Violin Concerto, by Mr. Bent, also deserves mention. The solo vocalists were Miss Kate Hardy, Miss Ambler, Miss Hipwell, Miss Law, and Mr. Pounds, all of whom were warmly received, the chief honours, however, being gained by Miss Hardy, who gave the scena from the first act of "Fidelio" with much dramatic power. Mendelssohn's Psalm "Not unto us" (the solo parts well sung by Miss Beere, Mr. Dunman, and Mr. Lucas Williams) commenced the Concert, which was steadily conducted by Mr. William Shakespeare.

MR. GEAUSSANT'S CHOIR.

WHEN the Leslie choir was dispersed in consequence of the retirement of its chief, it was felt that a branch of musical art peculiarly English had suffered a blow from which it would not quickly recover. Other Conductors might arise to occupy the abandoned position, but the most talented leader could not at once secure that perfection of *ensemble* which gave such peculiar charm to the performances under Mr. Leslie's *bâton*. This, like the growth of a forest or the aroma of a choice wine, is a matter in which time has a distinct part to perform. Still, the appearance of a musician willing and apparently able to take up the

work so unfortunately laid aside is a circumstance on which the public may congratulate itself. The performances of the South London Choral Association last season showed the results of careful training, but something was left to desire in the quality of the programmes. In this respect the concert given by Mr. George F. Geaussen on the 1st ult., at St. James's Hall, was worthy of much praise. Being justly apprehensive that the part-music would not be sufficiently attractive in itself to fill the room, he engaged the services of some of the best vocalists and instrumentalists obtainable. The perfect technique of Mr. Carodus was displayed in Bach's Chaconne for violin alone, and in Ernst's lengthy and not particularly interesting Fantasia on "Otello"; and Mdle. Janotha charmed her hearers with a masterly interpretation of Chopin's Polonaise in F sharp minor and other selections. The vocal efforts of Miss Clara Samuel, Madame Patey, and Mr. Maas were also loudly and deservedly applauded. But, of course, the performances of the newly formed choir supplied the *raison d'être* and the most interesting feature of the concert. Mr. Geaussen is not altogether a novice at his work, as the Blackheath Musical Society of 230 members was carried on under his auspices from 1879 until its recent dissolution. The present body consists of nearly 200 members, and Mr. Geaussen has been exceedingly fortunate in his selection of voices. So far as regards individual and collective ability, the new organisation is capable of accomplishing anything in reason; and it will be for the Conductor to prove his qualifications for the direction of such an able force. It may be freely admitted that the impression created on this first occasion was wholly favourable to Mr. Geaussen's claims as a leader. The programme was by no means unambitious, as it included Bach's fine motett "Blessing, glory, wisdom, and thanks," Spohr's melodious anthem "How lovely are thy dwellings fair," and a capital selection of part-songs by Smart and Leslie. The singing on the whole was admirable, both for precision and attention to the various marks of expression. Slight imperfections were noticeable at times, but only such as may be considered inevitable under the circumstances; and doubtless a further stride towards perfection will be made before February 21, the date fixed for the next Concert.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

THE annual Christmas-Tree Festival of this excellent institution was held on the afternoon of the 10th ult. in the spacious music-room attached to the College at Upper Norwood—a site purposely chosen on account of its proximity to the Crystal Palace, the musical atmosphere of which, as was justly thought, has proved highly advantageous to the students, some of whom are regularly to be seen at the concerts there. The specialty attaching to the occasion was a stage performance of Mendelssohn's Operetta "Son and Stranger." With the exception of Mr. W. H. Cummings (*Hermann*) and Mr. G. M. Campbell (*The Mayor*), all the principal parts were filled by totally blind persons, viz., Miss M. Reece (*Ursula*), Miss A. Campbell (*Lisbeth*), Mr. J. West (*Kauz*), and Mr. W. Tinsley (*Martin*); most, if not all, of the chorus (villagers, &c.), as well as the orchestra (represented by a succession of players on the pianoforte), being also actually blind. The performance, which, both musically and dramatically, was of a highly spirited and refined character, and went without a hitch, must have appeared little short of miraculous to those previously unacquainted with the capabilities of the blind. According to his experience, however, Mr. F. J. Campbell, the energetic Principal of the College (himself blind)—who last year, it will be remembered, astonished the world by making the ascent of Mont Blanc with no more ado than any ordinary tourist—maintains that after proper training the blind are fully able to hold their own in most things against sighted persons, and would therefore probably assert that little or no risk was incurred on the present occasion. At all events, this is what the result seemed to prove. For the excellence of the singing, declamation, and stage arrangements, credit is specially due to Mr. W. H. Cummings, Professor of Singing to the College, aided doubtless by the Principal, while that of the pianoforte-playing is due to Mr.

Frits Hartvigson. At the commencement of the entertainment, which was graced by the presence of H.R.H. Princess Frederica, accompanied by her husband, Baron von Pawel Rammingen, K.C.B., the Principal addressed the audience, and gratefully acknowledged the receipt of a donation from Dr. Armitage of £1,000 towards the building debt on the College, which has still room for many more pupils, who cannot be received owing to want of means. The best proof of its success up to this time is afforded by the fact that more than eighty per cent. of the pupils who have passed through a complete course of training are now entirely self-supporting. At the conclusion of the performance the Princess, who touchingly alluded to the blindness of her father, addressed a few kindly words of congratulation and encouragement to the students.

BRIGHTON AQUARIUM CONCERTS.

THE seventh of these Concerts, given on November 26, included in its programme Wagner's "Rienzi" Overture, Raff's Festmarsch, and Beethoven's Symphony in A, of which an excellent rendering was given. Miss Agnes Zimmermann pleased the audience very much by her performance of Rubinstein's Concerto in G, and Mr. Cummings obtained the only encore hitherto given to a vocalist at these concerts by his singing of Mr. Corder's Tennyson song, "O sun, that wak'nest."

The eighth Concert, besides presenting the Ballet music of Gounod's "Faust" and Beethoven's Eighth Symphony, brought forward a novelty in the shape of a piece entitled "Idyl for Orchestra—Evening by the Seashore," the work of the Conductor, Mr. F. Corder. It was very favourably received, and—despite the fact that it is written throughout in 5-4 time—well played, a long and difficult horn solo especially meriting commendation. For the rest, Mr. Coenen's performance of Litolff's extremely arduous "Dutch" Concerto for the pianoforte must be mentioned as a veritable *tour de force*. The vocalist was Madame Antoinette Sterling.

The last Concert (the 10th ult.) opened, somewhat ambitiously, with Beethoven's "Leonora" Overture, which, though played with great spirit, necessarily suffered from the weakness of the strings. Some songs followed, Miss M. Burton's rendering of "There is a green hill," and Mr. Guy's delivery of two exquisite lyrics by Liszt especially calling for praise. Then came the "tug of war," in the shape of the first performance of the Choral Symphony ever given in this part of England. To the credit of the Brightonians a large audience was attracted, and the fascination of the work kept them in their places to the last note. The performance may be described on the whole as excellent, the effect of a long preparation being obvious. It is no blame to the chorus (the Brighton Sacred Harmonic Society) that they were greatly overweighted by their share of the colossal task. They sang all the notes, however, and sang them correctly. The soloists acquitted themselves very well indeed. At the conclusion of this really creditable performance the Conductor received an enthusiastic double recall.

The list of works performed during the series was printed in the analytical programme (written by Mr. Corder), and consists of thirty-six important classical and modern compositions.

We are happy to hear that the pecuniary result of the enterprise has been so far favourable as to warrant a belief that the concerts are now established on a permanent basis.

MUSIC IN MANCHESTER.

AT Mr. Hallé's Concert on November 24 the orchestral selection consisted of Beethoven's Pastoral Symphony, Berlioz' fine "Waverley" Overture, Wagner's "Siegfried Idyl" in E, and the Coronation March from "Le Prophète." Mr. Hallé played with infinite grace and neatness the Menuetto and Gavotte from Raff's Suite in E flat, and Brahms's Hungarian Dances, Nos. 4, 6, and 7. Miss Carlotta Elliot, who has a good soprano voice and most promising style, was the vocalist. Her selection was somewhat too ambitious, including as it did "Al desio di chi t'adora," from "Le Nozze de Figaro," and "Ah, come rapida fuggi," from Meyerbeer's "Il Crociato in Egitto";

Miss Elliot was more successful in *Lieder* by Eckert and Rubinstein.—The programme on the 1st ult. comprised Raff's *Symphony "Im Walde,"* performed for the first time here, the *Overtures* to "The Ruins of Athens," by Beethoven, "The Siren," by Auber, and the *Ballad and Air Slave* with variations from Delibes's *Ballet "Coppelia,"* repeated by desire. Mr. Hallé played Mozart's *Concerto No. 5, in C,* in his best manner, and Miss Orridge and Mr. F. King contributed several songs, of which Berlioz's "The Spectre of the Rose," sung by the former, deserves special mention.—Berlioz's "Childhood of Christ," produced in England by Mr. Hallé last season, was given on the 8th ult. The vocalists were Miss and Mr. Santley, Mr. Edward Lloyd, and Mr. Hilton, all of whom did ample justice to the difficult and occasionally ungrateful music. The choruses were exceedingly well rendered, those for the unseen angels being especially effective. On the 15th ult. Mendelssohn's *Italian Symphony.* Beethoven's *Festival Overture,* Weber's *Overture to "Oberon,"* and Wagner's *March from "Tannhäuser,"* were all familiar items. The only novelty in the programme was the *Aria per gli Atleti,* Chaconne, and Gavotte from Gluck's "*Paride ed Elena.*" The Gavotte has been familiarised through the medium of a pianoforte transcription; the other numbers, though probably unknown to the majority of musicians, are however not less interesting, being remarkable for the melodic beauty and rhythmical nature of their subjects, not less than the very happy and elaborate instrumentation. Mr. Hallé played Beethoven's *Sonata in A flat, Op. 26,* and Mdlle. Louise Pyk sang Mozart's "Non mi dir," "Casta Diva" from "Norma," and songs by Brahms and Moore.—Two performances of the "Messiah" were given under Mr. Hallé's direction on the 22nd and 23rd ult. The singers on the former date were Madame Lemmens-Sherrington, Madame Patey, Mr. Edward Lloyd, and Mr. Santley; and on the latter the only change in the quartet was the substitution of Miss Orridge for Madame Patey.

At the Gentlemen's Concert on November 28 the instrumental numbers were Beethoven's *Eighth Symphony,* the introduction to the third act, *Dance of Apprentices,* Procession and Homage to Hans Sachs from "*Die Meistersinger,*" and Gounod's *Pageant March* from "*La Reine de Saba.*" The performance of the *Symphony* was somewhat lacking in the finish and precision usually characteristic of the orchestra. Mdlle. Janotha gave a performance of Schumann's *Pianoforte Concerto in A minor,* which for perfection of technique and intellectual grasp has probably rarely been surpassed. She also played in admirable style Mendelssohn's *Andante and Rondo Capriccioso in E,* and the same master's "*Lied ohne Worte,*" Book 6, No. 4. Miss Elliot and Mr. Oswald were the vocalists, and the former was again very successful. A novelty in her selection was the fine air "Suspicious terrors vanish," from "Guistino," one of the neglected thirty-nine Italian Operas of Handel.—At the Classical Chamber Concert on the 14th ult., Madame Norman-Néruda and Herr Straus, who had been successively announced, but were unable to appear in consequence of severe domestic affliction, were replaced by Herr Hollander. This gentleman, Mr. Speelman, Herr Otto Bernhardt, and Signor Piatti gave a good, though not exceptionally fine, performance of Beethoven's string Quartet in B flat, Op. 18, No. 6; and with Mr. Hallé played Rheinberger's *Quintet in C, Op. 114;* the latter work was exceedingly well rendered. Mr. Hallé and Signor Piatti gave a phenomenally fine reading of Mendelssohn's sonata for piano and violoncello in D, Op. 58, and Herr Hollander played Viextemps's "Rêverie" and a Spanish Dance by Sarasate. Mrs. Alfred Caldicott was the vocalist.

At the Memorial Hall Concert, on the 12th ult., Quartets by Schumann, in A minor, Op. 47, No. 1; Beethoven, in C minor, No. 4, and Mendelssohn, in E flat, No. 1, were very well rendered by Messrs. Risegari, Speelman, Bernhardt and Viextemps.

At Mr. De Jong's Concert, on the 3rd ult., Miss Agnes Ross, Miss Hope Glenn, Mr. C. Abercrombie (who replaced Mr. Lloyd at short notice), and Signor Foli were the vocalists. The orchestral numbers included Reissiger's fine *Overture "Die Felsenmühle,"* a work which deserves

to be more generally known. The "Messiah" was given under Mr. De Jong's direction on the 17th ult.: vocalists, Miss Clara Samueli, Madame Patey, Mr. Maas, and Signor Foli; organist, Mr. James Lowe.

On the 12th ult. a *Soirée* was held in the Free Trade Hall under the auspices of the directors of the Manchester Athenæum, at which the Duke of Edinburgh, the Duke of Albany, and Prince Christian, advocated the establishment of training schools for music to be supported out of public funds. The Athenæum Musical Society gave sundry glees and part-songs in the course of the evening, and Mr. C. H. Fogg played a selection of pieces on the organ.

MUSIC IN LEIPZIG.

Leipzig, December 12.

SINCE the date of my last letter Leipzig has been occupied by a festival of more than local or even national interest. On the 25th of November, the directors of the Gewandhaus Concerts celebrated the centenary of their famous institution. To those who know anything of the conditions of musical life in Germany in the last century—as it is pictured, for instance, in the life of Bach—it will not be strange that the origin of these concerts should be found in a little amateur club meeting at a public-house. Three years after Bach's death, in these lowly surroundings, this "Grand Concert," as it was from the first distinguished, began its career. For eighteen years it continued to gain in popularity until one room and then another became too small for it. Finally, in 1781, a concert-room was built at the top of the old Armoury of the town, at an earlier period the hall of the drapers' guild, whence it bears its name.

I have not space to notice the many points of interest in the history of the Gewandhaus, the steps by which the amateur element was finally excluded, the introduction of rehearsals, the way the first violin used to conduct in all purely orchestral pieces, or the huge dimensions of the early programmes. I may be allowed to refer those who care to follow the career of the great institution to two excellent articles by Hermann Kretzschmar in the current numbers of the *Gartenlaube* (Nos. 47-48), where the new life infused into the Gewandhaus in the days of Mendelssohn—he was Capellmeister, with a short interval of absence, from 1835 to 1847—is fully described.

The centenary was signalled by a representative Concert. Herr Reinecke, who received that day a new decoration from the King of Saxony, opened the proceedings with a "Fest-Ouverture" written for the occasion. A recited Prologue followed; then a *Symphony* of Haydn, and then Mozart's *Concerto* for violin and viola, in which Dr. Joachim and Herr Engelbert Röntgen took part. Beethoven's "Coriolanus" Overture, Mendelssohn's *Violin Concerto,* and Schumann's *Symphony in D minor* made up the rest of this colossal programme, the length of which seemed intended as a reminiscence of the ancient custom of the hall. It will at once be seen that Herr Joachim made the special feature of the evening; nor can we fail to note the graceful spirit which suggested his performance of the *Concerto* of the great Leipzig master who brought him, while still a boy, before the audience of the Gewandhaus.

On the following day he presided over the second of the series of Chamber-music Concerts, which take place each winter in the Gewandhaus. The programme consisted solely of three quartets: Beethoven's in C sharp minor, the others by Cherubini and Schumann. Such an arrangement offers an exceptional opportunity for the enjoyment of the most finished of musical creations; but, in the present instance, wonderful as was Herr Joachim's own performance, it was plain that the support given him by even his own colleagues from Berlin was far inferior to that which he receives from the maturer co-operation of Piatti, Straus, and Ries, as we are accustomed to hear them in London. The Berlin musicians were, in fact, too eager to demonstrate their individual powers—were too self-assertive to allow that equal balance among themselves, united with loyal submissiveness to their leader, which is essential to the perfect rendering of a string quartet. Precisely the same fault was observable in the third Chamber-music Concert, on the 10th instant, in which Herren Reinecke, Röntgen, and Julius Klengel took the chief parts.

When the rosy morn

A FOUR-PART SONG.

January 1, 1882

Words by FRANCES BROOKE.

Music by E. A. SYDENHAM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Andante non troppo.

SOPRANO. *p* When the ro - sy morn ap - pear - ing Paints with gold the

ALTO. *p* When the ro - sy morn ap - pear - ing Paints with gold the

TENOR. *p* When the ro - sy morn ap - pear - ing Paints with gold the

BASS. *p* When the ro - sy morn ap - pear - ing Paints with gold the

PIANO. *p* *Andante non troppo.*

cres. ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

cres. ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

cres. ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

cres. ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

cres. *p*

sweets, and hail the dawn. *mf* War - bling birds, . .

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

mf

Car - ol sweet the live - ly strain; They for - sake their leaf - y
Car - ol sweet the live - ly strain; They for - sake their leaf - y
Car - ol sweet the live - ly strain; They for - sake their leaf - y
Car - ol sweet the live - ly strain; They for - sake their leaf - y

cres. dwell - ing, To se - cure the gold - en grain, They for - sake their
cres. dwell - ing, To se - cure the gold - en grain, They for - sake their
cres. dwell - ing, To se - cure the gold - en grain, They for - sake their
cres. dwell - ing, To se - cure the gold - en grain, They for - sake their

leaf - y dwell - ing, To se - cure the gold - en grain.
leaf - y dwell - ing, To se - cure the gold - en grain.
leaf - y dwell - ing, To se - cure the gold - en grain.
leaf - y dwell - ing, To se - cure the gold - en grain.

See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

p

cres. ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

cres. ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

cres. ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

cres. ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

cres.

rall. boun - teous, cares for all.

rall. boun - teous, cares for all.

rall. boun - teous, cares for all.

rall. boun - teous, cares for all.

boun - teous, kind - ly boun - teous, cares for all.

rall.

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 6d.
(3)

To shorten Winter's sadness

January 1, 1882.

MADRIGAL FOR FIVE VOICES.

Composed by THOMAS WHEELKES (1608).

1st SOPRANO. *p* *cres.*
To short - en Win - ter's sad - ness, See where the nymphs with

2nd SOPRANO. *p* *cres.*
To short - en Win - ter's sad - ness, See where the nymphs with

ALTO. *p* *cres.*
To short - en Win - ter's sad - ness, See where the nymphs with

TENOR. *p* *cres.*
To short - en Win - ter's sad - ness, See where the nymphs with

BASS. *p* *cres.*
To short - en Win - ter's sad - ness, See where the nymphs with

PIANO. *p* *cres.*

glad - ness, Fa la la la la

glad - ness, Fa la la la la

glad - ness, Fa la la, fa la la la la la, la,

glad - ness, Fa la, fa la la la la la, fa la la la la

glad - ness, Fa la la la la la, fa la la la, fa la la la

f

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The vocal parts begin with a *p* (piano) dynamic and sing "la la la la la, fa la". The piano accompaniment begins with a *p* dynamic and features a melodic line in the right hand and a more rhythmic line in the left hand. The system concludes with a *f* (forte) dynamic.

Second system of musical notation. It consists of five staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment continue. The vocal parts have two endings: "1st time." and "2nd time.", both marked with a *p* dynamic. The lyrics for the first ending are "la, fa la la la la la, To la, Dis -". The lyrics for the second ending are "la la la, . . . fa la la la, To la, Dis -". The piano accompaniment continues with a *p* dynamic. The system concludes with a *p* dynamic.

- guis - ed all are com - ing, Right wan-ton-ly a mumming, Fa la la la la la la
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, Fa la la la la la la la
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, Fa la la la la la la la
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, Fa la la la la la la la
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, Fa la la la la la la la la la la

la la la la la la la la la la, fa la la, Dis - la.
 la la la la la la la la la la, fa la la, Dis - la.
 la la la la la la la la la la, Dis - la.
 la la la la la la la la la la, Dis - la.
 la la la la la la la la la la, fa la la, Dis - la.

1st time. 2nd time.
 la la la la la la la la la la, Dis - la.
 la la la la la la la la la la, Dis - la.

A Folio Edition of this Madrigal is also published by Novello, Ewer and Co., price 9d.

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Henry A

Herr Röntgen, the respected first violin of the Gewandhaus, is in that capacity unrivalled; in chamber music, however, he easily allows himself to be overpowered by other instruments. On the other hand, even Herr Reinecke did not restrain his powerful command of the piano so as to allow the other instruments their due share in a work of such distributed beauty as Schumann's E flat Quintet, and his *fortissimo* was much more than a match for the violoncello in Mendelssohn's D major violoncello Sonata.

The symphonies produced at the Gewandhaus on the 1st and 8th inst. were worthy to begin the second century of the hall, and one can hardly imagine it possible that Beethoven's Fourth Symphony and Schubert's greatest work, that in C major, could be in any respect better performed. At the former Concert Mr. Willem Kes, of Amsterdam, was received as a welcome accession to the ranks of violinists; at the latter appeared Mr. Franz Rummel, who has now settled at Berlin. High praise as these two artists deserve, it must be decidedly said that neither shows the signal promise which some critics have been disposed to see in their treatment of the violin and the piano. As regards the works they played, Mr. Kes's Concerto was vigorous, but conventional and often commonplace. Mr. Rummel, curiously enough, did not think it worth while to add to the *répertoire* by which he has been already known at Berlin, and which the readers of THE MUSICAL TIMES may find in the current number.

A word, in conclusion, must be given to the first Concert of the Bach-Verein, an association whereby Herr Heinrich von Herzogenberg, an able musician, resident in Leipzig, endeavours, as a labour of love, to promote the just appreciation of Bach; for Bach, though immensely popular, as the crowds at the Saturday motett-singing show, has somehow retreated from the mental horizon of professed musicians—a singular contrast to the condition of opinion in England; and there is, therefore, all the more need of really good performances of his works. The Verein is similarly constituted to the Bach Choir in London, in so far as it admits only cultivated voices. The Concert yesterday in the Thomaskirche was, with the exception of a few blemishes, entirely satisfactory. It comprised the opening chorus of "Herr Christ, der ein'ge Gottes-Sohn," a cantata little known, but not one of the least striking; the chorus has a genial roundness which is very attractive; and the two great cantatas, "Die Himmel erzählen die Ehre Gottes" and "Ich hatte viel Bekümmerniss." The latter is well known and prized in England; the former takes a high place among Bach's maturest works; it is nobly conceived, and abounds with the most various beauty, of a kind and variety which is always astonishing one in Bach, all the more because it is universally present in him. The Gewandhaus orchestra gave the support of its expert accompaniments, and the solo singers counted one voice—a soprano—of remarkable sweetness and power in Fräulein Marie Fillunger, of Frankfurt.

THE GUILDHALL SCHOOL OF MUSIC.

We have received a copy of the Report of the Deputation in Relation to Music, presented to the Court of Common Council on December 15, 1881. It appears that the sum authorised by the Court to be expended during the past year in the interests of the Training School for Music has been exceeded. "This, however," says the Report, "is due, not to any omission in the estimate submitted to your Honourable Court, but entirely to the rapid development of the School, necessitating expenses which could not be foreseen." The Deputation concludes its Report by recommending that if the Guildhall School of Music is to retain the position it has already gained, not to speak of the place it may in the future occupy, further energetic and more extensive efforts on the part of those delegated by the Court to direct and control it are not only necessary but imperative. By reason of the importance the present School of Music has assumed, it is recommended that the existing Deputation be dissolved, and its functions transferred to a Ward Committee. The Deputation which has done itself so much honour, and conferred on the public so great a service in successfully promoting a School of Music in the City of London, is thus constituted: P. de Keyser, Henry A. Isaacs, E. Dresser Rogers, George Wood, William

Cave Fowler, William James Scott, John Bath, Robert P. Taylor, John Cox, Thomas Lintott. These names will be embalmed in the archives of the Guildhall School of Music, which bids fair to make for itself an historic reputation. The rapid and favourable development of this idea of planting in the heart of commercial London an institution dedicated to the least tangible and in some respects the least profitable of the arts, is a lesson to those who in other quarters, surrounded by the luxuries and incentives of the arts themselves, and assisted by the highest patronage, strive with not less enthusiasm in similar good works, but fail for want of common business aptitude. It is gratifying to see in the Report we are now noticing that its recommendation has been accepted by the Court of Common Council to raise the emoluments of the Principal and of the Secretary of the Guildhall School of Music. The Principal, Mr. Weist Hill, will receive in future an honorarium of £800 per annum; and the Secretary will receive £400. But the time and services of these gentlemen are henceforth to be dedicated wholly to their duties in the Guildhall School. Where money is, the value of money, in the truest sense of the term "value," is properly estimated. None know better than commercial men that liberality, when wisely exercised, is a paying virtue.

We remember some months ago publishing the yearly Report—October, 1879, to October, 1880—of the Music School at the Royal Academy of Arts, Berlin. That institution has been in existence, more or less, half a century. The nominal list of the pupils who attended during the year mentioned comprised 246 names. Turning to the Report of the Guildhall School of Music, we find that on September 27, 1880, when the School was declared to be opened, the number of pupils admitted upon examination was 216. At the commencement of the second term, January 27, 1881, the number of students on the register of the school was 545. The third term opened on April 15, 1881, with 614 students, and the fourth—the current term—opening on September 27, 1881, shows on the register 907 pupils. It is understood that the Guildhall School cannot yet be compared with the Berlin Institute, and that it must be considered as more in the nature of an elementary establishment. But the results in so short a time are surprising, and fully bear out the remark of His Royal Highness the Duke of Albany as to English voracity for music. It is not out of place to repeat here what has long since been stated in these columns, that the modern spirit of centralisation, in some sense represented by the proposed conservatorium, is in no way antagonistic to private and municipal endowments; and that the object of centralisation is not to destroy but to focus the efforts of individual enterprise.

The general and annual expenses of the Guildhall School, including the rental of the premises, No. 16, Aldermanbury, have amounted to £2,043 17s. 10d.; and will no doubt be generously extended as the School develops. The average number of lessons given weekly is 1,217, including 443 solo-singing, 384 pianoforte, 139 harmony, 99 violin, 3 side-drum, &c. The City authorities have been fortunate in the selection of their Committee, Principal and officers; and no one begrudges them the good things granted to them and vaunted in their motto, so long as they civilise as well as enrich themselves and others.

The Report presented to the Court of Common Council was, on the motion of the Chairman, Mr. W. J. Scott, unanimously approved and passed, amidst congratulations at the great success of the institution, and with compliments to the Committee. The Guildhall School of Music has formally obtained its constitution from the Corporation, who have sanctioned the giving of four concerts in the Guildhall in the months of January, February, March and April.

THE Annual Meeting of the London Gregorian Choral Association was held on the 8th ult. in the hall of Sion College, the Earl of Beauchamp presiding. The Hon. Secretary, Mr. Herbert M. Low, read the annual report for the tenth year of the Society's existence, by which it appeared that more than one hundred new members had joined the Association during the past year. The first issue of the first of the series of Plain-Song Masses, the

publication of which the Association had undertaken, had been quickly exhausted, and a second edition had been printed. While, according to the tables given in Mackeson's Church Guide, there were in 1870, when this Association was formed, forty churches in which Gregorian Tones were partly or wholly used, the number had increased to 124 in the present year. A lecture on "The Right and Wrong Way of Rendering Gregorian Music" was given by the Rev. J. W. Doran, and illustrated by some members of the choir of St. Barnabas, Pimlico, under the direction of the Rev. G. H. Palmer. A vote of thanks to the President of Sion College for the use of the hall was then carried unanimously, as was also a similar vote to the lecturer, and to the Rev. G. H. Palmer and the choir for supplying the musical illustrations.

The production of Wagner's Festival Play at Her Majesty's Theatre, under the direction of Angelo Neumann, is now announced by Mr. Mapleson. The Play will be performed in four entire cycles, of four nights each. On the first night "Das Rheingold" (introductory) will be given; on the second night "Die Walküre"; on the third "Siegfried"; and on the fourth "Götterdämmerung." The following artists have been engaged: Herr Albert Niemann, Herr Heinrich Vogl, Frau Therese Vogl, Frau Hedwig Reicher-Kindermann, Herr Emil Scaria, Herr Theodor Reichmann, and Herr Albert Eilers; Conductor, Herr Anton Seidl (of the Theatre at Leipzig); Regisseur, Herr Albert Petermann. The scenery, costumes, armour, &c., which were used at the Bayreuth Festival Plays will (by special permission of H.M. the King of Bavaria) be employed. Herr Wagner will superintend the final rehearsals, and be present at the performances. The opening night of the first cycle is fixed for Friday, May 5.

The Belle Sauvage Glee Union, a male-voice choir formed some two years ago in the establishment of Messrs. Cassell, Petter, Galpin and Co., the well-known publishers, held the first of a series of monthly entertainments, arranged for the winter season, 1881-2, at Anderton's Hotel, Fleet Street, on Tuesday, the 6th ult., Mr. J. F. Wilson in the chair. The programme included Smart's "Legend of the Rhine"; "Soldier's love" (Kücken); the Soldiers' Chorus from "Faust"; Bishop's "Sleep, gentle lady," sung as a quartet; "The Wreath," sung as a trio; the duet, "Larboard watch"; and solos by Messrs. J. T. Taylor, R. Flegg, R. W. Crow, H. E. Vickers, S. W. Beckley, and J. C. Cooper, with humorous songs by Messrs. H. Judd and G. J. Quilter. Mr. G. F. Bruce presided at the piano-forte, and contributed two solos. The musical arrangements were under the direction of Mr. C. H. Hewitt.

The members of the St. George's Glee Union held their 155th Monthly Concert at the Pimlico Rooms on Friday, the 2nd ult. The first part of the programme consisted of a miscellaneous selection, and the second part was devoted to Mendelssohn's music to "Athalie," the lyrics being recited by the Rev. Canon Fleming, B.D. The soloists were Miss Berta Foresta, Miss Beatrice Elmslie, and Miss Marie Belval. Miss Edith Mahon and Mr. F. R. Kinkeed presided at the piano, and Mr. E. R. Terry at the harmonium. Mr. Joseph Monday conducted altogether a highly satisfactory performance.

A SERVICE was held at Christ Church, North Finchley, on Thursday evening, November 24, on the occasion of the opening of the new organ erected by Messrs. Henry Jones and Son, of Fulham Road. The Service was choral. The Magnificat and Nunc dimittis were sung to Tours in F, and the anthem, by Sir George Elvey, "I was glad when they said unto me," was well rendered by an augmented choir. Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street, presided at the organ, and played an excellent and appropriate selection of music, which was listened to by the congregation with much attention.

A MUSICAL Performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 16th ult. The programme was, as usual, selected with much care; and the efficiency of the students under the tuition of Mr. Edwin Barnes (who conducted on the occasion) was displayed most satisfactorily both in the vocal and instrumental department.

THE fourth season of the Highbury Philharmonic Society commenced on Monday, the 12th ult., at Holloway Hall. In addition to Costa's "Dream" and Sullivan's "Kenilworth," one of the chief features of the Concert was the performance of a new Minuet and Trio by Dr. Bridge, capably rendered by the band, the audience desiring a repetition, which, however, was not granted, in accordance with the inflexible rule of the Society forbidding encores. Mention must also be made of the performance of Mendelssohn's Violin Concerto by Mr. E. Parfitt (a student in the National Training School for Music). The soloists were Miss M. Fenna, Miss E. Gibson, Mr. H. Piercy, and Mr. Egbert Roberts, who acquitted themselves admirably. Dr. Bridge conducted.

MR. H. KILLICK MORLEY's first Concert of the nineteenth season took place in the Concert Hall, Blackheath, on Friday evening, the 2nd ult. The vocalists were Mesdames Marie Roze, Antoinette Sterling, Mr. Joseph Maas, and Mr. Stedman's choirboys, with Miss Agnes Zimmermann, Herr Richard Gompertz, Mr. J. B. Zerbini, and Herr Daubert as instrumentalists. An excellent programme secured a crowded and fashionable audience. Among the principal successes of the evening were the violin solo of Herr Richard Gompertz (pupil of Dr. Joachim) and the piano-forte-playing of Miss Zimmermann, both eliciting the greatest enthusiasm. Mr. Stedman's choirboys also were a very agreeable feature in the programme, and sang with much taste and expression.

THE annual performance of "The Messiah" for the benefit of the Royal Society of Musicians was given at St. James's Hall, on the 2nd ult., before a large audience. The principal vocalists were Miss Anna Williams, Miss Jessie Jones, Miss Hope Glenn, Mr. W. Shakespeare, Mr. W. H. Cummings, Mr. Frederic King, and Mr. Lewis Thomas, the arrival of Madame Patey (who had also kindly tendered her services) being, through a misunderstanding as to the time, too late for her to take part in the performance. The band (under the leadership of Mr. Viotti Collins) and chorus were in every respect highly efficient. Mr. W. G. Cusins conducted, Mr. E. J. Hopkins presided at the organ, and the obligato to "The trumpet shall sound" was played by Mr. T. Harper.

THE first of four Trio Concerts announced for this season by Herren Laistner, Mahr, and Leu took place on Thursday, the 8th ult., at the Marlborough Rooms. The programme was opened with the Trio in F by Saint-Saëns, one of the best works of the well-known French composer, and the last number was Schumann's D minor Trio. Both were rendered in the best style by the above-named artists, who also gave various solo pieces, among which the Carnival of Schumann, excellently played by Herr Laistner, formed a special feature. Madame Fanny Vogri, a lady with a fine soprano voice, contributed several songs and an Aria from "Fidelio." Herr Carl Weber was, as usual, an able Conductor. The second of these Concerts will take place on February 16.

THE members of the South London Musical Club gave their eleventh private Musical Evening at the Angell Town Institution, Brixton, on the 13th ult. The programme included a selection from Gounod's Second Messe des Orphéonistes, Schubert's "Great is Jehovah," and several part-songs, which were rendered in a highly creditable manner. Two violin solos were contributed by Herr Carl Schneider; Mr. Cecil Clark gave Chopin's Scherzo in B flat minor on the piano-forte; and Mr. C. J. Frost, Mus. Bac., an organ solo, Rheinberger's Sonata in F sharp major. Mr. Charles Stevens acted as Conductor, and Mr. G. B. Lissant as accompanist, Mr. Clark and Mr. Frost assisting at the piano and organ respectively in Gounod's Messe and Schubert's "Great is Jehovah."

At the Dedication Festival at St. Paul's Cathedral, which will be held on Wednesday, the 25th inst., the selection from Mendelssohn's "St. Paul," usual on this occasion, will be given with full orchestral accompaniment, and a new Evening Service from the pen of Mr. J. Baptiste Calkin will be sung for the first time. The Service, which has been written for the occasion, and has just been published, is in the key of G major, and of a distinctly modern character.

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THE Crouch End Choral Society gave its first Concert of the present season on the 13th ult. at Christ Church School Room before a large audience. The programme consisted of Mendelssohn's Ninety-fifth Psalm, "Come, let us sing," and a miscellaneous selection. The vocalists were Mrs. Wheatley Bennett, Mrs. Alfred Dye, Miss Helena Cunningham, and Mr. S. Lawrence Fryer (New College, Oxford), the latter singing the solos in the Psalm with much expression. The choruses were fairly well rendered. Mr. Chas. W. Lovejoy presided at the piano, and Mr. T. H. Bunbury at the harmonium. Mr. S. Dean Grimson led the band, and Mr. Alfred J. Dye conducted, as usual.

THE first of Herr Riechelmann's series of Popular Concerts, at New Cross Hall, was given on Friday evening, the 2nd ult. The programme, which comprised two parts, gave abundant evidence of the Director's desire to satisfy the popular ear without sacrificing the principles of good taste. Each part opened with a trio for piano, violin, and violoncello, selected in the first case from Beethoven, and in the second from Mendelssohn, and executed by Herr Riechelmann, Mr. Reinganum, and Mr. Royle in a manner which called forth unmistakable manifestations of approval. The vocalists were Madame Crew-Reichelmann, Miss A. Woods, Mr. W. G. Reed, and Mr. James Budd.

THE choir of the Bow and Bromley Institute, numbering 130 performers, gave Spohr's "God, Thou art great" at the Organ Recital on November 19. Mr. W. G. Wood was the Organist, and Miss Marianne Fenna sang the soprano solo. On the 5th ult. the Society performed Dr. Macfarren's Cantata "The Lady of the Lake," with Miss Cockburn, Madame Mudie-Bolingbroke, Mr. Henry Taylor, Mr. Distin, and Mr. Hutcheson. Mr. W. G. McNaught accompanied at the pianoforte and also conducted, and Mr. Alfred Carder presided at the organ. The work was received with so much favour that it has been decided to repeat the performance at an early date.

MISS MADELINE HARDY gave her first evening Concert at the Angell Town Institution on Thursday, the 8th ult. In addition to the concert-giver, Mesdames José Sherrington, Annie Matthews, Spencer Jones, Ada Knight, and Grace Gye (violin), Messrs. Arthur Thompson, Arthur Thomas, James Budd, Gabriel Thorp, Maybrick, and Edwin Samson (solo pianoforte) appeared. Mr. Turle Lee accompanied. Miss Hardy elicited the heartiest applause, especially in her first contribution, Schira's Reverie "Sognai." Mr. Maybrick's new song, "The little Hero," was enthusiastically received, and Miss Ada Knight (pupil of Miss Hardy), a promising contralto, was very successful.

THE annual performance of Handel's "Messiah" by the advanced choir of the South London Choral Association took place on Tuesday evening, the 20th ult., at the Surrey Masonic Hall, Camberwell. The interpretation of the choral numbers was deserving of high praise, and the solos were efficiently rendered by Miss Agnes Larkcom, Miss Helen Heath, Mr. Harper Kearton, and Mr. Thurlay Beale, each of whom elicited marks of warm approval. The orchestral band of the Institute played the accompaniments, and Mr. Leonard C. Venables conducted in his customary excellent manner. The hall was occupied by a crowded audience.

THE performances of Sacred Music which are given monthly at the Church of St. Margaret Pattens, Rood Lane, after evensong on Sundays, continue to bring large congregations. On the 18th ult., Spohr's "Last Judgment" was excellently sung, the solos being taken by Masters Frank and Harry Tebbutt and Fielder, and Messrs. A. Hooper and Egbert Roberts. The music is under the direction of Mr. Stedman, and the Organist is Mr. Walter Hughes.

THE second Concert of the Tottenham Musical Society was given on the 1st ult., the band and chorus numbering over fifty performers. The glees were sung with great precision, and vocal solos were contributed by Miss Woodruffe, Mr. Giles, and Mr. H. Branch. A flute solo by Mr. Chivers and a violin solo by Mr. Teeton were well rendered. Mr. Crusha presided at the pianoforte, Miss G. Marrable at the American organ, and Mr. Fred. J. Oram conducted.

AN interesting Concert took place on the 20th ult. at the Godolphin School, Hammersmith—Principal, the Rev. R. H. Morris. Several part-songs were most effectively sung by the pupils, including Smart's "The Sea-King" and "Ave Maria," Barnby's "A Wife's Song," Land's "Cherry ripe," and Leslie's "Awake, awake, the flow'rs unfold." At the beginning of the evening some Christmas Carols were given. Mr. O. Lindeman sang Gounod's "Nazareth," with much feeling, and Mr. W. Yarborough was successful in Sullivan's "Chorister." A violin solo by Master P. J. Webster was also much applauded. Mr. Walker conducted with great ability and care.

At the eleventh annual Meeting of the Edinburgh University Musical Society, on the 24th of November last, Sir Herbert Oakeley, who presided, spoke most hopefully of the future of the institution; and in the course of his speech, alluded to the tercentenary celebration of the foundation of the University, which he said would probably be held in the autumn of 1883, the musical preparations for which would, he hoped, be shortly considered. The report showed that the funds of the Society were in a prosperous condition, and that the number of members had materially increased.

THE Choirs of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on November 30 in St. Mary's Church, Hoxton. Mrs. Harrison, Miss Alice Smith, Madame Isabel Fassett, Mr. Reginald Groome, and Mr. R. S. Williams were the soloists, and Mr. E. H. Turpin presided at the organ. The choirs gave another performance of the same Oratorio on the 7th ult. in Little Portland Street Chapel, Great Portland Street, Miss Agnes Allan, Miss Brough, Mr. Greenwood, and Mr. Albert McGuckin being the principal vocalists, and Mr. James Turpin organist.

THE Myddelton Choral Society gave its first Concert this season at Barnsbury Hall on Tuesday evening, the 12th ult., when Schubert's Cantata "The Song of Miriam" was performed, as a first part, the second part comprising a miscellaneous selection of secular music. Amongst the most successful items were "The lost chord" (Sullivan), sung by Miss Annie West; a pianoforte solo by Madame Poli; and a new duet for soprano and tenor, by the Conductor, Mr. Frank Austin, L. Mus., T.C.L., admirably rendered by Miss White and Mr. A. Probert. Mr. A. Burton presided at the harmonium.

A VERY successful Concert was given on the 5th ult. by Mr. G. Day Winter, at the Great Assembly Hall, Mile End Road, E. Miss Marianne Fenna, Miss L. Vandyk, Mrs. G. Day Winter, Miss Rosina Cave, Mr. Joseph Robinson, Mr. F. G. Cole, and Mr. J. Church were the soloists, and the choruses were sung by a select choir. The programme comprised a selection from Handel's "Messiah," and a short miscellaneous second part, consisting of anthems, solos, and choruses. Mr. G. Day Winter was Conductor, and Mr. Duncan Callow presided at the organ.

MR. JAMES A. BIRCH gave his second annual Concert at Exeter Hall on Monday, the 5th ult., assisted by the following artists: Misses Bessie Webber, Lizzie Jones, and Annie Williams; Messrs. Charles Abercrombie, John Cornwall, R. W. Henry, and Sackville Evans, all of whom acquitted themselves admirably. The singing of a select choir of forty voices was extremely good, especially in Macfarren's Cantata "May-Day." Miss Emily Southwell (assisted by Miss Hetty Southwell) was a most efficient accompanist, and Mr. Birch conducted.

A COMMITTEE for the Manns Testimonial Fund has been formed in Glasgow, where Mr. Manns's musical services are much appreciated; and having requested that the subscription list of the fund may continue open till the close of the musical season in Scotland, the London Committee has resolved that the list shall not be closed until the last day of February next.

MR. ALFRED PHYSICK gave three Organ Recitals at St. Mark's Church, Camberwell, during the past month, viz., on the 2nd, 9th, and 16th. The programmes included works by Bach, Mendelssohn, Beethoven, Handel, Spohr, Batiste, Wely, &c., all being most ably rendered.

THE Kilburn Musical Association commenced its fourth season on Wednesday, the 14th ult., with an excellent performance of Handel's "Messiah." The choir, which has greatly improved both in quality of voice and expression, rendered the various choruses in a highly efficient manner. Praise is likewise due to the solo vocalists, Miss Florence Norman, Miss Allitsen, Mr. Bernard Lane, and Mr. Basset. Miss Gollmick accompanied on the pianoforte, Mr. Victor Gollmick presided at the harmonium, and Mr. Adolph Gollmick conducted with his usual skill.

THE last of Mr. Clement Hoey's Ballad Concerts for this season at the Royal Victoria Coffee Hall took place on Thursday, the 1st ult. The room was very full, although the Marquis and Marchioness of Lorne were unfortunately prevented from attending as was announced. Madame Marie Roze, Madame Nouver, Captain Barrington Foote, and Signor Rubini were most favourably received. Miss F. Waud played remarkably well a valse by Liszt, and the band of the Royal Artillery was highly efficient.

MISS VIVIENNE HAMILTON gave a very successful Concert at Lancaster Hall on Thursday evening, the 15th ult., assisted by the following artists: Miss Marie Horton, Mr. Stedman, Mr. G. W. R. Hoare, Mr. King, Mr. Franklin, Mdle. Hélène de Lisle (violin), and Miss Rozel Ayers (pianoforte). Dr. F. E. Gladstone, Mr. A. W. Sebastian Hoare, and Mr. Charles P. Hopkins were the Conductors.

THE Paddington Chapel Choral Union gave a Concert on the 6th ult., the programme consisting of selections from "Elijah," and the "Hymn of Praise" and "Hear my Prayer" in their entirety. Madame Talbot Cherer sang the principal solos. Mr. Henry Holmes very ably presided at the organ, Mr. John Spink at the piano, and Mr. J. H. Moon conducted.

THE Grosvenor Choral Society gave an excellent performance of "The Messiah" at its monthly Concert at the Grosvenor Hall on the 16th ult. The solos were rendered by Madame Gedge-Glover, Miss Lizzie Turner, Mr. H. Parkin, and Mr. Henry Baker. The leader of the band was Mr. S. Dean Grimson, and the trumpet soloist Mr. McGrath. Mr. G. R. Egerton conducted.

WE are glad to find that the lecture-list at the London Institution for 1881-2 includes the following upon the subject of music: "Old English Country Songs," by Mr. W. A. Barrett; "The Flute," by Mr. John Radcliff; "The Organist-Composers of St. Paul's Cathedral," by the Rev. Dr. W. Sparrow Simpson; and "The Sonata under Haydn and Mozart," by Mr. Ernst Pauer.

ADVENT Services have been held at St. Matthew's, New Kent Road, during the past month. On the 4th ult., selections from "The Messiah" were given, and on the 18th Mendelssohn's "Hear my Prayer" was performed, the solo in the latter work being taken by Miss Agnes Ross. The musical arrangements were under the management of Mr. W. Taylor, the Organist and Choirmaster.

A GRAND morning Concert of choral and orchestral music will be given in the Royal Albert Hall on Saturday, the 7th inst., in aid of the fund for the relief of the sufferers by the burning of the Ring Theatre, Vienna. The practical arrangements for the Concert have been entrusted by Count Karolyi to Herr Hermann Franke, and the Directors of the Albert Hall have granted the use of it free of charge.

A CONCERT was given to the inmates of the Brompton Hospital on Tuesday evening, the 13th ult., by Miss Beatrice Elmslie, assisted by Madame Dukas-Van-Noorden, Mdle. Berta Foresta, Mr. George Cox, and Mr. Frank Quartermayne. Mr. T. Avant accompanied. The entertainment gave much pleasure to the audience.

WE regret to hear that the state of Mr. Arthur Sullivan's health has necessitated his passing the winter in Egypt, where he will complete the music for the new comic opera which will succeed "Patience." The work will be produced simultaneously in England and America.

A CONCERT was given on the 13th ult. by the Southwark Choral Society, in aid of the Building Fund. The first part was miscellaneous, the second part being Mr. F. Howell's Cantata "The Song of the Months." The rendering of the work was much appreciated by the audience.

Mr. F. H. COWEN's Cantata "The Corsair" and Dr. Macfarren's "Christmas" were performed by the Brixton Choral Society on the 19th ult. The vocalists were Madame Clara Suter, Madame Alice Barth, Mr. George Cox, and Mr. Frederick Bevan. Mr. W. Lemare conducted as usual.

THE Walworth Choral Union (advanced singing-class of the Walworth Institution) gave its first Concert on the 6th ult. Mr. Rayment Kirby, who has succeeded Mr. Theodore Distin, acted as Conductor.

ON Thursday afternoon, the 8th ult., a new anthem for male voices, by Mr. John E. West, entitled "Comfort the soul of Thy servant," was performed at the service in St. Paul's Cathedral, Dr. Stainer presiding at the organ.

DR. F. E. GLADSTONE and Dr. Chipp have been appointed Examiners for the Degree of Bachelor of Music in the University of Cambridge. Mr. R. Pendlebury is the Examiner in Acoustics.

MONS. GUILLMANT, the eminent Parisian organist, is on a visit to this country for the purpose of giving a series of organ recitals in London and the provincial towns.

REVIEWS.

Church Music. A Popular Sketch. Being a Glance at its Origin, Development, and Present Use. By the Rev. Edward Hicks, B.A. [John Heywood.]

"THE Church," says the author of this work, "has never at any time existed without music. Indeed the art, if we cannot say the science, of music is as old as the world itself. It is as much a language of the soul of man as the words by which he has always addressed his fellows—nay more, for words are oftentimes feeble and vain, and the oppressed spirit must be relieved of its burden in a cry of sound or sweet singing." The spirit of Mr. Hicks's thoughtful book is thoroughly explained in these few words; for although he attempts to give a history of Church Music, his design is evidently to suggest, rather than dictate, what ought to be the form of musical worship, and to place before those who are wavering on the subject the old and new styles, so that the "oppressed spirit" may choose the purest and most natural mode of utterance. We say that he "suggests" because, although he writes some very good things about Gregorianism, it is evident that he regards it as an interesting fossil which should be preserved as a curiosity; and that in his heart he desires to take advantage of all the capabilities of our modern system of music. But upon the style of our Church Music he has much to say; and we, who may perhaps think too much from a musical point of view, have at least a right to listen to one who, although representing the interest of the Church alone, is neither biassed nor pedantic. "We can all feel," he says, "if we cannot explain, the difference that exists between classical music and the music of the lighter composers. While the one is stately, solid, and full of thoughtful depth, the other is more directly pleasing, melodious, and often more sweet. To an ordinary hearer the first is too dry, hard, and 'business-like.' The second captivates him more quickly, and he is delighted. The one, while it demands an intellectual effort to enter into it, braces up the soul and leaves it stronger than it found it. The other, while it asks only the ease-loving ear, dissipates while it delights, and enervates while it entrances. Such is the difference, in many respects, between German Opera and Italian Opera. To a certain extent, such is the difference between the grander, severer hymn-tunes of our Church, which retain the solemnity of the choral, and the lighter, sweeter, more chromatic tunes which I have called 'dramatic.'" Let it should be imagined that our author has any wish to drive Oratorios from our religious buildings, we quote also the following: "When the sublime masterpieces of sacred art come to be performed more often in our cathedrals instead of in our concert-rooms, as services rather than as concerts, then we shall understand a little more than we do now how miraculous is the change that has come into the music-life of both Church and World." Not only for the liberality of these opinions, as coming from a church-

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man, but on account of the many excellent remarks upon sacred music scattered throughout its pages, we warmly commend Mr. Hicks's volume to the attention of all interested in the subject upon which he writes.

The "Little Folks'" Album of Music. A collection of Songs and Rhymes, with Music. By J. W. Elliott, J. M. Bentley, Mus. D., and other composers.
[Casell, Pether, Galpin and Co.]

Music adapted for the festive season must not be kept waiting for a notice; and we therefore call the attention of those parents and guardians on the look-out for new year's presents to the elegant little volume before us. In every respect it is a charming gift-book, for the rhymes, illustrations, and music are equally attractive. Of course, in setting the simple words here selected a few equally simple notes are all that can be desired; but many of the airs are not only catching in themselves, but happily illustrative of the subject of the verses, in proof of which we may instance "To Market, to market!" "The Bat and the Mole," "The Woodland Stream," &c. Some of the illustrations are extremely beautiful, and all are appropriate.

Christmas Morn. Musical Narrative by J. Burgmeier. Words by Henry Hersee. Illustrations by Alfredo Edel.
[Ricordi.]

As this work is said to be "for Christmas, 1881, and for New Year's Day, 1882," we may appropriately call attention to it in our present number. It comprises four pieces, with four large pictures, and illustrations on every page. Not only the frontispiece and other important pictorial representations of the events in the book, but the small sketches profusely scattered throughout are, although eccentric, extremely beautiful, many of the designs indeed being thoroughly original in conception. The verses are adapted by Mr. Hersee with much skill and poetical feeling, and the music is admirably suited for the subjects, the vocal parts being easy and well within the reach of school choirs and choral societies.

Heureux qui peut aimer. Paroles de Victor Hugo. Musique de Maude Valérie White.
[Stanley Lucas, Weber and Co.]

THE songs of this composer are fast obtaining the popularity they deserve, although we cannot say that vocal music of so high a standard invariably meets with the same encouragement. It is much to the credit of Mr. Santley, who has already sung this composition, that he takes every opportunity of spreading a knowledge of the works of young composers; and we should be extremely glad if every artist would lend his or her talents to the same laudable object. The song before us is in every respect a charming composition, both melody and accompaniments being in admirable keeping with the voices. The opening symphony, although beyond the conventional length, is extremely good, and leads most effectively to the commencement of the voice part.

A Day in a Child's Life. Illustrated by Kate Greenaway. Music by Myles B. Foster, Organist of the Foundling Hospital. [George Routledge and Sons.]

A MORE charming Christmas book for juvenile readers and vocalists has rarely been brought before us than this "Day in a Child's Life." The especial talent of Miss Greenaway for illustrating a little volume of this kind is too well known to need our doing more than assure those who wish to gladden the nursery with a group of pictorial representations of the doings of our little ones that this is one of the very best of the talented artist's works. A good word, too, must be said for the music, which is well written and tuneful throughout.

Not even a Sparrow, Boating, and Heather Breezes. Two-part songs. Words by L. A. Johnstone. Music by Ciro Pinsuti. [Lamborn Cock.]

THESE three compositions for two female voices are amongst the very best of the many good vocal pieces Signor Pinsuti has contributed to the repertory of amateurs. But, unpretentious as they are, so artistic is their

treatment, both for voice and instrument, that intelligence as well as executive ability is demanded for their due rendering. The first on our list is, perhaps, the most simple of the set, the figure in the accompaniment, which runs throughout the song, and the change into the subdominant for the short solo, being points of much interest. In "Boating" much more is attempted, the accompaniment throughout being happily sympathetic with the poetry. The theme is extremely melodious, the harmonies appropriate, and in no place unduly forced. "Heather Breezes" is charmingly descriptive, and will give a little more work to the pianist as well as the vocalists, than any of its companion pieces. We may mention, however, that there are no difficulties to be surmounted by tolerably trained executants, for the treatment of the song is more remarkable for delicacy of touch than for display of learning. We are especially pleased with the change of key (with the rapid arpeggio accompaniment) on the words "List! the calling and the brawling," the return to the original subject being also most effective. The song is, in its way, a perfect little gem.

Summer Voices. For the Pianoforte.

May Morn. For the Pianoforte.

Composed by Fritz Spindler. [R. Cocks and Co.]

SPINDLER'S pieces are always melodious enough to please unmusical listeners, and sufficiently well written to satisfy those who are more exacting in their requirements. These elegant light sketches are well written for the instrument, and will be found good practice for young pianists. Of course the titles of such compositions do not mean anything particular; and it need scarcely be said that "Summer Voices" might be called "May Morn," and "May Morn" transformed into "Summer Voices" without anybody but the composer finding out the change; but such names at least answer as distinguishing marks, and modern writers would rather be in the fashion than endeavour to set a new one. Of the two we prefer the second on our list, which has a tuneful principal subject, with which a theme in the subdominant is effectively contrasted. "Summer Voices" is somewhat more monotonous, but the passages are refined, and lie well under the hand. We prefer, however, even in pieces of this character, to meet with something more than a mere accompaniment for the left hand, for there can be no reason why what are termed "drawing-room pieces" should not shadow forth the style of classical writers. It is perfectly possible to make such trifles attractive to a mixed audience where the work for the two hands is more equally distributed. The compositions before us form Nos. 4 and 5 of "Six Melodious Pieces," by the same composer, the titles of which are all equally fanciful.

Carmela. Ballatella Popolare. Parole di Raffaele Salustri. Musica di F. Paolo Tosti. [Ricordi.]

MESSRS. RICORDI'S publications have, as a rule, such strangely fantastic designs upon their outside covers that it is sometimes difficult, without reference to the familiar type on the title-page, to discover either the name of the piece or its composer. The shadowy figure on the composition before us and the curiously distorted letters which announce the title of the song will certainly attract the eye in a shop-window; but at the pianoforte it somewhat distracts the attention, and seems indeed scarcely in character with so simple a piece. A tranquil melody (with an appropriate accompaniment), in E minor and major, effectively colours the unpretentious words chosen by Signor Tosti; and the song may be conscientiously recommended to unambitious amateur vocalists.

The Professional Pocket Book, and Daily and Hourly Engagement Diary for 1882. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

THIS useful Pocket Book makes its appearance this year in four parts, so that they can be slipped into the book as they are required. This is certainly an improvement, as with many persons the size of the work in its former shape was felt to be an objection. In every respect the present issue is fully equal to its numerous predecessors.

King Carnival. Song. Written by Fred. E. Weatherly. Composed by Gabriel Davis. [Novello, Ewer and Co.]

This is a bright and effective setting of some words far above the average song-writing of the day. The character of the Bolero is well preserved throughout, and the change from triple to common time in the middle of the verse is extremely sympathetic with the feeling of the poetry. We like the song so much that it seems a kindness to call attention to the harmony of the ninth and tenth bars of the *andantino*, where the two parts creep up together to the leading note. Why not harmonise the phrase as in the third and fourth bars?

School Exercises. In Three Books. By Frederic N. Löhr. [Forsyth Brothers.]

THESE books, by the Professor of Singing at the Plymouth High Schools, will be found extremely useful for teaching class-singing. Book I. is devoted to "Elementary Music"; Book II. to "Sight Singing"; and Book III. to "Solfeggi in Two Parts (Concone)." All the examples are excellent for the training of young students who desire to be something more than singers by ear. The explanations in the elementary book are, as a rule, thoroughly satisfactory; but we can scarcely agree with Mr. Löhr that a bass note with a minor third and diminished fifth is a "common chord." Unquestionably it is a "diminished triad," but there are only two "common chords"—major and minor.

Nursery Rhymes. Composed by Gertrude Hine. Illustrated by F. Barnard. [Stanley Lucas, Weber and Co.]

ANOTHER appropriate present for the English gift-season, most characteristically and humorously illustrated throughout. The music, too, is rather above the average of songs expressly intended for a nursery concert and a nursery audience: indeed, one piece, "The June Song," is written as a quartet; and although not difficult, will demand some practice from very juvenile vocalists.

Yesterday, love, yesterday. Song. The verses by Miss G. E. Troutbeck. Music by Francis Edward Gladstone. [Novello, Ewer and Co.]

THE artistic workmanship throughout this song would alone compensate us for the many weary hours we are compelled to spend in the hope of drawing a prize from the many blanks with which we are surrounded. But in this charming composition we have design as well as workmanship; and that, too, of a very high order. There is true musical poetry in the treatment of the emphatic word "yesterday," which is lovingly lingered over with unexaggerated pathos; and the change in the character of the accompaniment on the words "I know beyond this parting," is a point of much interest. We sincerely hope that this beautiful song will become known as it deserves to be.

When I call thee mine. Song. Words by J. Enderssohn. *The sea hath its pearls.* Song. Poetry from the German by H. W. Longfellow. Composed by Charles Vincent. [Novello, Ewer and Co.]

THE first of these songs has a flowing melody, but the monotonous effect of the three verses is scarcely palliated by the device of varying the accompaniment. "The sea hath its pearls" is in every respect a much better composition. There is life in the theme, and the harmonies and accompaniments are judicious. The passage in A flat, on the words "Thou little youthful maiden," is sympathetic with the poetry, and makes the return to the original subject doubly welcome. Mr. Vincent has evidently a feeling for melody; but he must be careful not to fall back upon conventional phrases.

Minuet de Lulli. Pour le Pianoforte. Par Ben Tayoux. [Duncan Davison & Co.]

WE can scarcely recommend this Minuet as a pianoforte piece, although the theme will be welcomed by the admirers of tune. It is said that the arrangement is equally adapted for performance as a duet for violin and violoncello; and in this form perhaps it might prove more acceptable. The thin effect of the passages for both hands will certainly render it ineffective for the pianoforte; but we may presume—as even where the thirds are added they are written in small notes—the Minuet is intended for juvenile performers.

FOREIGN NOTES.

MADAME ALBANI commenced a series of representations of her principal rôles at the Royal Opera of Berlin, on the 7th ult., with Donizetti's "Lucia." The event has excited considerable curiosity in Berlin operatic circles, this being the first visit paid by the *diva* to the northern capital in her capacity of *prima donna*, and has only become possible by the directors permitting the performances to take place partly in Italian, partly in German, in consideration of Madame Albani's unfamiliarity with the language of the country. The absurdity of such proceedings is of course apparent, while it recalls the worst traditions of the "star" system as practised, more especially on the Continent, at no very distant period. Thanks in a great measure to the unflinching reformatory efforts of Richard Wagner, compromises like the one indicated have become rare exceptions; and it may, moreover, be questioned whether the advantage of hearing a great singer like Madame Albani on the stage is not more than counterbalanced by the totally incongruous impression which the maltreated music-drama must necessarily produce on the artistic mind. Nor does the Berlin press appear at all insensible to this incongruity, the *Musik Welt* characterising the compromise as "an inartistic and altogether reprehensible makeshift." Madame Albani's reception, as might have been anticipated, was a very favourable one, although scarcely enthusiastic. The artist was to appear, among other operas, in "Rigoletto," "Faust," and "Lohengrin." The house was crowded on the occasion referred to.

Johannes Brahms's new pianoforte concerto, of which mention has already been made in these columns, was played by the composer for the first time in public on November 27 at Meiningen with the co-operation of the excellent orchestra conducted by Hans von Bülow. The success of the performance, although assured beforehand, is said to have exceeded all expectations, and the publication of the score is looked forward to with much interest in musical circles.

The one hundredth anniversary of the famous Gewandhaus Concerts was celebrated at Leipzig on November 25 with a festive performance, the programme of which will be found in our usual appendix to these columns. Herr Alfred Dörffell, the librarian of the Leipzig Municipal Library, has published an historical pamphlet for the occasion, containing, among numerous interesting details, the names of the successive leaders of the institution, which are as follows: Adam Hiller, Joh. Gottfried Schicht, Joh. Philipp Schultz, C. A. Pohlenz, Felix Mendelssohn-Bartholdy, and his substitutes, F. Hiller, Gade, Ferd. David, Julius Rietz, and Carl Reinecke, its present conductor. The sum of 20,000 marks was distributed amongst the orchestral members of the institution by order of the directors, in commemoration of the event. Herr Joachim was amongst the artists taking part in the festive performance.

The newly established Conservatorium of Herr Xaver Scharwenka, at Berlin, has already obtained a special organ in the German musical press. We have been favoured with the first number of a monthly publication entitled *Pädagogische Erfahrungen beim Klavier-Unterrichte, &c.*, wherein the pianoforte-teaching professors of the institution are intended to relate their experience in their daily intercourse with pupils, together with the special method applied in individual cases. The plan is certainly a novel one, and considering the multifarious ways in which musical talent first manifests itself in different individuals, the periodical publication of practical results achieved by competent professors in their efforts to develop such talent should become, in time, a most valuable *vade mecum* to the music-teaching community generally. The name of Herr Aloys Hennes, one of the professors at Herr Scharwenka's Institute, is a sufficient guarantee for the artistic solidity of the enterprise, to which we heartily wish every success.

Dr. Ludwig Nohl, of Heidelberg, has been awarded the prize for an essay on "The Historical Development of Chamber Music," for which an International competition was lately opened by the St. Petersburg "Society for Chamber Music." A Russian translation of the essay is shortly to be issued.

A new opera, by Victor E. Nessler, entitled "Der Wilde Jäger," was successfully brought out by the Leipzig Stadt-Theater on the 11th ult.

The second volume of C. F. Pohl's interesting and exhaustive "Life of Joseph Haydn" is about to be published. In it the author deals exclusively with the sojourn of the composer at Esterházy, as already indicated in the preceding volume, of which we gave an extensive notice at the time of its appearance. A chronological and thematic catalogue of Haydn's works, comprising the period from 1766 to 1790, will be appended to the new volume, and will, as in the case of its predecessor, greatly enhance the value of the publication.

A "cyclus" of performances of Carl Maria von Weber's operas has just been brought to a close at the Hamburg Stadt-Theater, producing a highly satisfactory result both artistically and financially.

Wagner's "Tristan und Isolde" was recently performed both at Berlin and Königsberg before crowded and most enthusiastic audiences. The resumption by Herr Niemann of the part of *Tristan* at the Berlin performance is said to have been one of the greatest achievements of that interpreter *par excellence* of Wagnerian heroes.

This year's Musical Festival of the Lower Rhine will take place at Aix-la-Chapelle, under the direction of Herr Wüllner, of the Dresden Court Theatre.

Herr Jules de Swert, the eminent violoncello virtuoso, has achieved the most brilliant successes on the occasion of his recent visits to St. Petersburg and Milan, where "his marvellous technique, noble tone, and masterly exposition" have been commented on in the most eulogistic terms by the local press. At a Concert lately given at the Curhaus of Wiesbaden, Herr de Swert appeared in the double capacity of virtuoso and composer, playing a new violoncello concerto, and conducting a symphony entitled "Nordseefahrt," executed by the Cur-capelle, both of his own composition. These works were extremely well received, and are said to exhibit much originality of design and melodic beauty. We are glad to learn that the artist intends paying a visit to this country in the coming spring.

At the Paris Grand-Opéra Mozart's "Don Giovanni" was revived last month with Mdlle. Krauss as *Donna Anna*, M. Lassalle as the *Don*, and M. Gailhard as *Leporello*. M. Ambroise Thomas's opera "Françoise da Rimini" is in active course of preparation.

The favourable and even enthusiastic reception which Richard Wagner's music has lately met with on the part of Parisian audiences, both at the Concerts Populaires and the Châtelet Concerts, has encouraged the respective leaders of these institutions to increase the number of extracts from the Bayreuth reformer's works; and there can now be scarcely a doubt that Herr Angelo Neumann's projected performances of "Lohengrin" at the French capital during the present year will find audiences fully prepared to do justice to a musico-dramatic masterpiece the mere mention of which would to arouse their angry opposition in times not very remote.

A correspondent writes to us from Lyons: "Massenet's sacred oratorio (or *drame-lyrique*, as it is styled), 'Marie Madeleine,' was performed here on the 4th ult. in the Grande Salle de la Bourse by the young society La Sainte Cécile, composed of about 160 executants (choir and orchestra), under the able conductorship of M. Léon Reuchsel. The choruses were rendered in excellent style, and the society, which has only been two years in existence, gives much promise for the future. The study of sacred music at Lyons, it may be added, has hitherto been almost entirely confined to Masses for church service."

It can devolve upon us merely to record in these columns the awful calamity which has visited Vienna in the destruction by fire, on the 8th ult., of the Ring Theatre of that town, and which for the appalling number of its victims (close upon 800 human beings, as the latest returns state) has no parallel in the annals of theatrical history.

On November 30 died, at Milan, Gustavo Rossari, professor of the Conservatorio, and known also as a composer, at the age of fifty-four.

The death is announced at Lerida (Spain) of Magin Ponti, an organist and composer of great merit.

We also record the death, on November 22, at Leipzig, of Franziska Lortzing, daughter of the well-known composer of that name, at the age of forty-eight.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Inaugural Festival of the Quartett-Verein (November 26); "Stiftungsfeier," for male chorus (Mendelssohn); Tenor Songs (Liebe, Schubert); Violin Solos (Raff, Holländer, Laub); Theme and Variations for Soprano (Proch); "So weit," for male chorus (Engelsberg); Male Chorus from "Pilgrimage of the Rose" (Schumann); Polonaise for Pianoforte (Liszt); "Das Kirchlein," male quartet (Becker); Songs for Soprano; "Dankeget," for male chorus (Kremer); First Concert of the Conservatoire (November 27): Symphony in F (Beethoven); Pater noster (Meyerbeer); Concerto for orchestra (Handel); Fragments from "Sappho" (Gounod); Overture, "Ruy Blas" (Mendelssohn); Nouveaux Concerts (November 27): Symphony in F (Gouvy); Duet from "Carmen Seculare" (Philidor); Overture, "Flying Dutchman" (Wagner); Minuet for strings (Handel); Air from "Gloires d'Italie" (Lotti); Divertissement from "Les Erinnys" (Massenet); Châtelet Concert (November 27): "Roméo et Juliette" (Berlioz); Fragments from "Tannhäuser" (Wagner); Concert Populaire (November 27): "Le Démon de Faust" (Berlioz); Concert Populaire (December 4): Repetition of "Le Démon de Faust" (Berlioz); Châtelet Concert (December 4): Overture, "Le Pardon de Ploërmel" (Meyerbeer); Fragments from "Tasse" (B. Godard); Concerto, C minor (Beethoven); Fragments from "Tannhäuser" (Wagner); Nouveaux Concerts (December 4): Symphony, C minor (Beethoven); Minuet for strings (Handel); Pianoforte Concerto (Widor); Aria for violoncello (Bach); Suite Algérienne (Saint-Saëns); Overture, "Oberon" (Weber); Conservatoire (December 11): Symphony, A minor (Mendelssohn); Choral Fantasia (Beethoven); Pianoforte Concerto, No. 4 (Saint-Saëns); Fragments from "Herculeum" (F. David); Overture, "Euryanthe" (Weber); Châtelet Concert (December 11): Anniversary of Berlioz's birth. Overture, "King Lear," Fragments from "Harold en Italie," "Sarah la Baigneuse," Fragments from "Roméo et Juliette," Second Act from "Les Troyens," Hungarian March from "Faust" (Berlioz); Nouveaux Concerts (December 11): Symphony, C minor (Beethoven); Minuet for strings (Handel); Pianoforte Concerto (Widor); Cavatine from "Flying Dutchman" (Wagner); Suite Algérienne (Saint-Saëns); Overture, "Oberon" (Weber); Concert Populaire (December 18): Symphony, C major (Haydn); "Le Soir" (Gounod); Ballet Air from "Prometheus" (Beethoven); Chorus from "Oberon" (Weber); Fragments from second act of "Tannhäuser" (Wagner); Châtelet Concert (December 18): "Carnaval Romain," Second Act from "Les Troyens," "Harold en Italie," "Sarah la Baigneuse," Trio from "L'Enfance du Christ," Fragments from Roméo et Juliette (Berlioz); Nouveaux Concerts (December 18): Italian Symphony (Mendelssohn); Two pieces for strings (Ch. Dancla); Air from "Magic Flute" (Mozart); Fragments from "Die Meistersinger" (Wagner); Air from "Samson" (Handel); Overture, "Michael Angelo" (Niels Gade).

Leipzig.—Festive Concert in commemoration of the Centenary of the Gewandhaus Concerts (November 25): Overture, "Zur Jubelfeier" (C. Reinecke); Prologue (R. von Gottschalk); Symphony in G (Haydn); Symphony, D minor (Schumann); Violin Concerto (Mendelssohn); Concerto for violin and viola (Mozart).

Cologne.—Concert-Gesellschaft (December 6): Overture, "Prometheus" (Beethoven); Scene and air from "Faust" (Spohr); Violin Concerto (Arnold Krug); Hymn for soprano solo, chorus, and pianoforte (Mendelssohn); Variations for Orchestra (E. Rudorff); Gipsy Melodies for Violin (Nacher); Songs (Schubert, Brahms, Schell); Orchestral Suite, "L'Arlesienne" (Bizet).

Boston.—Symphony Orchestra, conducted by Herr Henschel (November 19): Overture, Recitative, and Air from "Joseph" (Mehul); Symphony, "Eroica" (Beethoven); Songs (Rubinstein, Henschel); Overture, "Faniska" (Cherubini); Symphony Orchestra (November 26): Overture, Scherzo, and Finale, Op. 52 (Schumann); Violin Concerto (Joachim); Minuetto (Boccherini); Sinfonia in D (Ph. E. Bach); Symphony Orchestra (December 3): Overture, "Magic Flute" (Mozart); Air, "Mitrane" (Rossi); Symphony No. 4 (Beethoven); Ballet Music, "Iphigénie en Aulide" (Glück); Air, "Abu Hassan" (Weber); Overture, "La Dame Blanche" (Boieldieu); Symphony Orchestra (December 10): Overture, "Athalie" (Mendelssohn); Violoncello Concerto (Saint-Saëns); Symphony, C minor (Brahms); Adagio for violoncello (Bargiel); "Les Préludes," symphonic poem (Liszt).

Baltimore.—Peabody Institute (November 5): String Quartet (Rubinstein); Song (Liszt); Pianoforte Quartet (Saint-Saëns); Peabody Institute (November 12): String Quartet, Op. 76, No. 2 (Haydn); Air (Mozart); Kreutzer Sonata (Beethoven); Peabody Institute (November 19): String Quartet, Op. 18, No. 6 (Beethoven); Rhapsodie Hongroise for pianoforte, No. 12 (Liszt); String Quartet (Rubinstein); Peabody Institute (November 26): String Quartet, Op. 44, No. 1 (Mendelssohn); Songs (Robert Franz); Pianoforte Trio, Op. 52, No. 3 (Rubinstein).

CORRESPONDENCE.

MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have perused with the keenest interest the letters on the above subject in your issues of November and December, and can but lament with your first correspondent the decadence of male-voice part-singing in this country. A glance into musical affairs scarcely more

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

than a generation since will suffice to show that the English glee held a far higher position in musical estimation than at present. I have before me as I write the programmes of the Antient Concerts, from 1820 to 1830, from which I note that such compositions as Dr. Callcott's "With sighs, sweet rose," Spofforth's "Mark'd you her eye?" Webbe's "Glorious Apollo," Paxton's "Breathe soft, ye winds," and many other male-voice gems were deemed not unworthy to be placed side by side with the immortal choruses of Handel, and the more classical effusions of Gluck, Spohr, Spontini, &c.

Being passionately fond of, and particularly interested in, these essentially English ornaments to the grand pillar of music, I have been at some pains to ascertain the present state of affairs in many large provincial towns with regard to male-voice singing, though the result is, I grieve to say, far from encouraging—Manchester and Bristol being, as far as I am aware, the only two towns in which periodical concerts are given of male-voice glees, albeit a faint musical flicker is occasionally perceptible in Birmingham, Liverpool, and one or two other places. In the latter city, indeed, one or two old musical glee clubs still exist—notably the Apollo, established in 1798—which, while possessing the finest library, perhaps, in the provinces, can rarely muster an attendance of more than six or seven at each fortnightly meeting during the season (October to March). These, although only private societies, may be safely taken as an index of the state of male-voice singing in the present generation.

To me it appears simply astounding that, whilst mixed-voice societies are being so rapidly formed in almost every part of England, more importance is not given to the fact that there exists an almost untold mine of wealth in the male-voice music of this country, which the enterprise of Messrs. Novello and other leading publishers has rendered accessible to the most slender purse. As if this were not enough, we are enabled to cull the choicest treasures of the German school of part-music at an equally reasonable figure. Surely, then, with such advantages, some powerful effort might be made to revive in the breasts of all musically inclined Englishmen that love for the "glee and catch" which our forefathers so frequently evinced. 'Tis a consummation devoutly to be wish'd," though, as his Royal Highness the Duke of Albany remarked in his admirable speech on English music at Manchester yesterday, "such a result can only be obtained by the enlisting of the combined sympathies of all lovers of good music."

Any movement tending in this direction must receive the commendation of all who have the welfare of English music at heart.—Yours faithfully,

28, Church Street, Liverpool,
December 13, 1881.

JOSEF CANTOR.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The United States of Colombia are evidently determined not to rest on their laurels. I read in the "Official Diary" of that Republic that the Consejo Academico have passed a resolution to recommend the publication in the "Annals of Public Instruction" of a "New System of Musical Notation" invented by Señor Diego Fallon. This system appears to consist of the employment of certain letters of the alphabet (consonants) to represent sounds, with the addition of vowels to represent duration. It is not stated whether it has anything in common with the Tonic Sol-fa method. With the sanguine expressions common to the Spanish Americans, the member of the Council deputed to report on the scheme thinks that if it can be popularised and caused to take root in Colombia, the system will extend throughout the civilised world, and will become an honour to its inventor and to that country which first lent itself to its propagation. He adds, rather naively, that the invention can only *germinate and blossom* in a new country like Colombia, where an extensive professorhood accustomed to the system in *present use* and a large publishing industry have not created great vested interests which would unite in smothering an invention which casts aside as unnecessary much of the science and skill hitherto acquired and renders valueless large stocks on hand; and he calls on the

Government on that account to give the invention greater attention, and warns them against the "egotism" of certain professors.

The resolution of the Council is as follows: "The Consejo Academico believe that the system of musical notation invented by Señor Diego Fallon, on account of the ease which it introduces into the study, as well as the reading and publication of music, is intended to replace that actually in use; that it ought to be taught in the schools side by side with that system, and they recommend that the proposed contract be entered into. The Council congratulate Señor Fallon, and recommend his system to all lovers of music and education in general."

The contract above referred to is for the purpose of assisting in the dissemination of the new method.—I remain, sir, yours faithfully,

London, December 14, 1881.

C. B.

PROFESSOR MACFARREN'S ADDRESS AND MR. CORDER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me space for a few words concerning Professor Macfarren's recent address to the students of the Royal Academy?

Being myself a student at the Royal Academy of Music, and possessing a copy of his address exactly as it was delivered to the students, I should like to correct one or two misunderstandings of which Mr. F. Corder has availed himself somewhat freely. Professor Macfarren distinctly said that he desired no wilful disregard of present art, but merely that students should be *cautious* in accepting innovations upon established principles. Surely this is only the mild and natural advice which every wise and discreet artist of every age would give. He also stated that in order to arrive at a just appreciation of present art, and to understand *thoroughly* the productions of modern times, we need a sound knowledge of bygone masterpieces. Truly if any man has the ambition to compose an oratorio, we expect that he possesses also the ability to carry out his intentions; and if Mr. Corder wishes specially to impress on our minds the fact that we cannot compose a modern oratorio merely on the strength of our acquaintance with such works as the "Messiah," "Creation," "Elijah," &c., I may remind him, or perhaps inform him, that still more impossible would all our attempts be if we relied solely on our knowledge of present works.

If Mr. Corder so soon grows weary of such a master as Mendelssohn, he may indeed soon get to the end of art, even before he has reached the beginning.

I am, sir, yours truly,

FREDERICK K. HATTERSLEY.

48, Fitzroy Road, N.W., December 3, 1881.

SECULAR TUNES TO HYMNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is impossible to draw a rigid line which shall separate music into the two classes of sacred and secular. But "O. H." deserves sympathy in his protest against the use in church of tunes which have been unfitted for it by secular association. This use is one of the ways in which the efforts, good in themselves, to "popularise" our services have overreached their object; and, so far as it goes, must tend to degrade music from its highest function in the worship of God to an expression of nothing but the liking for a pretty tune. Perhaps "O. H." may think himself fortunate if he escapes being asked to play "Believe me, if all those endearing young charms," which I heard in a church not long ago.

It is true that there are some "secular" tunes in "Hymns Ancient and Modern"; but, not having a copy at hand, I cannot refer "O. H." to the numbers. Besides, they are not *familiarly* associated with other words, and therefore stand on a different footing from that of tunes which are; but he might learn something about the source of them and of some other tunes in common use from the music of the "Crown of Jesus," published by Richardson, of Paternoster Row.—I am, faithfully yours,

H. E. P.

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ORGANISTS AND CHOIRMASTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask your correspondent "A London Organist" if it is not just possible that those who appointed a choirmaster "to relieve him of some of his work" may differ from him somewhat as to the efficiency of the choir, and that the pretext of relief is only a delicate mode of informing him of the fact? It is well known that a good organist does not always make a good choirmaster, and it may be so in his case; otherwise it would hardly be likely that the authorities would go to the expense of employing a choirmaster if they were satisfied of his abilities in that direction.

As to a choirmaster's duties, if "A London Organist" will consult any recognised authority he will find that the choirmaster has complete control over the music, of course subject to the vicar's approval.

I am sorry to add that, in my opinion, London abounds in good organists, while good choirmasters are scarce, and consequently good singing in church is the exception, not the rule.—Yours truly,

AN OLD ORGANIST AND CHOIRMASTER.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Handel's Oratorio *Samson* was performed by the Aberdeen Choral Union in the Music Hall, on Friday, November 24, the soloists being Miss Anna Williams, Miss Palmer, Mr. Barton McGuckin, Signor Foli, and Mr. J. Addison Kidd. Miss Williams was highly successful in her solos, especially in "Let the bright seraphim," a better exposition of which could not have been desired. A feature, also, in the number was the trumpet accompaniment played by Mr. Wood. Miss Palmer, an old favourite in Aberdeen, made a most satisfactory appearance, and Mr. Barton McGuckin and Signor Foli were thoroughly appreciated. Mr. Kidd was very successful in "How willing my paternal love," and well merited the encore which followed. The choruses were exceptionally good, the Choral Union having seldom been heard to better advantage. The band, led by Mr. Rae, was very efficient. Mr. Morrison presided at the organ, and Mr. Kirby conducted.

ANDOVER.—The Musical Society gave its first Concert of the season on Thursday evening, the 15th ult., before a crowded audience. The work performed was Mendelssohn's *St. Paul*, the whole of which was executed in a very efficient manner. The solos were rendered by the Misses Dowling, Messrs. Blandford, Horter, Crouch, and Stag. The choruses were sung with great precision. Mr. W. Harvey presided at the pianoforte, and Mr. G. H. Westbury at the harmonium. Mr. J. W. Chuter conducted.

BAGSHOT.—A Concert was given by the members of the Choral Class, in aid of the Institute funds, on the 14th ult., under the direction of Mr. G. Paton More, Organist of the Parish Church. The programme consisted principally of popular Scotch songs and part-songs. Two pianoforte duets were well performed by Miss Hare and Miss Alice James. The solo vocalists were Miss Sumpster, Miss J. Frimbley, Messrs. Cave, Sumpster, Lee, and Sear, all of whom gave most satisfaction to a large audience.

BECKENHAM.—A Concert in aid of the Organ Fund was given in the Congregational Church on the 8th ult. by the Organist, Mr. Arthur Wilmot, assisted by Miss Bowtree, the Misses Hart, and Mr. A. Cole, vocalists. An excellent programme, selected from works of a high standard, was well rendered. Mr. Roger Askham presided at the pianoforte, and Mr. E. W. Townley contributed concertina and horn solos. Mr. A. Wilmot, besides singing several solos, played the viola obbligato to Bach's "My heart ever faithful."

BEDFORD.—A complimentary Concert was given on November 22 to Mr. P. H. Diemer by the Bedford Musical Society, of which he has for many years been the able Conductor. No more appropriate work could have been selected for the occasion than Mr. Diemer's Cantata *Berhanu*, which was rendered throughout with excellent effect. The solo vocalists were Miss Clara Samuel, Miss Damian, the Rev. C. H. Murphy, and Mr. Hutchinson, all of whom were most successful in the music allotted to them. The second part of the Concert was miscellaneous.

BELFAST.—The second Concert of the season given by the Philharmonic Society took place on the 9th ult., when the Society relied upon its own resources, and although the performance was intrusted to amateurs only, the programme was admirably rendered. The part-singing of the choir was a feature of the Concert. Schumann's "Gipsy Life" terminated a programme replete with interest. Herr Beyschlag conducted.

BIRMINGHAM.—Proceeding upon the plan previously laid down in the conduct of his Chamber Concerts, Mr. Stratton took advantage of the occasion to introduce in his programme for the third Concert of the present series, which took place on the 6th ult. at the Masonic Hall, works both new and old. Of the former class, the Quintet in F minor for piano and strings, by Brahms, was an excellent specimen. Great pains had evidently been bestowed upon its preparation, and the work received a very adequate rendering. Following the Brahms quintet came a Duo concertante in G major for two pianos, from the pen of Mr. Chas. E. Stephens (performed by the composer and Miss Emily Walker), which, although essentially popular in structure, exhibits Mr. Stephens as a perfectly correct writer. Nothing better as an ex-

hibition of playing could be desired, and the unanimous recall was as much deserved as it was unreservedly admitted. The Romance in F major for violin, displayed Mr. Ward, whose labours during the evening were of no slight importance, to manifest advantage, and Chopin's Scherzo in B flat minor for the pianoforte, by Miss Emily Walker, was also highly appreciated. The Concert finished with the Otter in E flat major, for strings, one of the earlier works of Mendelssohn, the rendering of which, no less than the work itself, amply repaid those who stayed to hear it throughout. Mr. F. Ward was at the head of the instrumental department, and with him were associated Messrs. J. M. Abbott, Abbott, Jun., E. W. Priestley, S. Elythe, W. Griffin, J. Owen and A. J. Priestley.

BISHOP AUCLAND.—On Tuesday, the 13th ult., the Musical Society, under the direction of Mr. Kilburn, performed Bennett's *May Queen* and a miscellaneous selection, including Schubert's B minor Symphony for orchestra, and Goring Thomas's Choral Ode *The Sun-Workers*, which was received with much favour. The principal artists were Miss Annie Sinclair, Mr. G. H. Welch, Mr. Frederick Ewan, Mdlle. Brouil, Mdlle. C. Brouil, and M. Brouil. Mr. W. Brotherton acted as Organist, and Mr. J. H. Brotherton as leader of the orchestra, which, with the choir, numbered 150 performers.

BOURNEMOUTH.—On Wednesday, November 30, two Concerts were given at the Town Hall, under the conductorship of Mr. Charles Hammett, Organist of St. Paul's Church. The artists engaged were Mdlle. José Sherrington, Madame Edwyn Frith, Mr. Henry Guy, Mr. Edwyn Frith, Mdlle. Adeline Dinella (violinist), and Mdlle. Brunelle (pianist), all of whom elicited much applause for their performances. The Italian band played the overtures at each Concert, that in the morning being to *Don Carlos*, and that in the evening to *William Tell*.

BRIGHTON, N.B.—Mr. T. Pearson, Organist of the Cathedral, gave an Organ Recital on the 16th ult. The programme consisted of a well-rendered selection from the works of Mendelssohn, Mozart, Spohr, Handel, Wely, and Bach. The soloists were Mr. Lamond and Mr. Balfour.

BRISTOL.—Special Advent Services have been held in the Cathedral during the past month, the ordinary Cathedral choir being augmented by about 200 voices. At the service on the 1st ult. the anthem was Mendelssohn's "When Israel out of Egypt came," and on the 8th Mozart's "O God, when Thou appearest." The Magnificat and Nunc dimittis on each occasion being sung to Dr. S. S. Wesley's setting in F. On the 15th ult., in addition to the augmented choir, a very large and efficient band was engaged, and the music was excellently rendered. Handel's "Jettingen" Te Deum and Mendelssohn's *Lauda Sion* created a profound impression, the solos in the two works being carefully given by the members of the Cathedral choir. During the collection of the offertory Beethoven's Grand Symphony, No. 5, in C minor, was finely performed by the band. Mr. George Riseley conducted.—On Saturday, the 3rd ult., two Concerts were given in the Colston Hall by the band of the Grenadier Guards, conducted by Mr. Dan Godfrey. Miss Helen D'Alton was the vocalist.—On Monday, the 5th ult., Mr. Riseley gave his sixth Monday Popular Concert in the Colston Hall. The programme included Schubert's unfinished Symphony, No. 8, in B minor; the Overtures, "Naïades" (Sir W. S. Bennett), *Les Deux Jouvines* (Cherubini), *Masaniello* (Auber), and *Le Pré aux Clercs* (Herold). An oboe solo, "Lieberliedchen" (Taubert), was well given by Mr. S. Horton; and a bassoon solo, "Air varié" (F. Beer), was capably played by Mr. J. Hutchins. Mrs. A. J. Caldicott and Miss E. Lloyd were the vocalists; Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On Saturday, the 12th ult., a series of cheap Concerts for the People was inaugurated by the Bristol Musical Association in the Colston Hall. The object of the Association is to familiarise the public with the works of the great masters, and this is hoped to be done by fixing the price of admission at so low an amount (threepence) as to bring the performances within the reach of all. At this first Concert *The Messiah* was very well rendered by a choir of 120 voices, accompanied by a small band and the organ, at which Mr. Riseley presided. The solos were sung by Madame Pennington, Miss Kate Hayes, Mr. E. T. Morgan, and Mr. W. Thomas. The performance was conducted by Mr. George Gordon, and the hall was crowded.—On Monday, the 19th ult., the seventh Monday Popular Concert was given in the Colston Hall. Mr. Riseley's band performed the Overtures *The Flying Dutchman* (Wagner) and *Zampa* (Herold), Weber's "L'Invitation à la Valse," Gounod's Ballet Music from *Faust*, under their own conductor, and a new MS. Symphony in G minor by Mr. Ebenezer Prout, who conducted the work. Mr. Walter Macfarren also attended and conducted a good performance of his Concertstück for pianoforte and orchestra, the solo instrument being taken by Miss Mary Lock. Handel's beautiful Largo was played by Mrs. Frost (harp), Mr. A. W. Waite (solo violin), Mr. Riseley (organ), and the strings of the orchestra. Miss Marianne Penna was the vocalist.

CHELTONHAM.—Mr. J. A. Matthews's first subscription Concert for the twelfth season was held in the Assembly Rooms on Tuesday, the 6th ult. The chief work was Dr. Sullivan's *Martyr of Antioch*. The second part consisted of part-songs, vocal solos by the principal singers, and a pianoforte piece brilliantly performed by Mr. F. Cliffe. The sacred drama was in every respect a great success. The choruses and accompaniments were well rendered throughout, and the solos expressively sung by Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson. Mr. E. G. Woodward led the band, and Mr. J. A. Matthews conducted.—The Musical Society's first Concert for the present season took place on the 13th ult., when Mendelssohn's *Athalie* and Cowen's *St. Ursula* were given. The performance was highly creditable to the Society, and showed much improvement in the chorus-singing under the able conductorship of Dr. Dyer. In *Athalie* the Rev. H. Kynaston undertook the part of reader. The soloists were Mrs. F. Daubeny, Mrs. Ferguson, and Miss Thirkill. In *St. Ursula* the solos were taken by Miss Dunn, Miss Percival, the Rev. J. H. Churchill Baxter, and Mr. D'Arcy Ferris. The accompaniments were well rendered by a large and efficient band, with Mr. E. G. Woodward as leader, and Mr. A. von Holst as Organist.

CHICHESTER.—A very successful Concert was given by the Choral Society on Tuesday, the 13th ult. The first part of the programme con-

sisted of Gounod's *Gallia*, followed by Mendelssohn's 42nd Psalm, the solo part in each being sustained by Miss Amy Aylward. The second part, a miscellaneous selection, included the three latter movements of Haydn's Surprise Symphony, the Polacca from *Mignon* (admirably rendered by Miss Aylward), and Schumann's "Gipsy Chorus." The choir, who sang in a remarkably steady manner throughout, was supported by a small orchestra, and conducted by Mr. T. E. Aylward, Organist of the Cathedral.

CLEVELAND.—The members of the Choral Society gave a Concert on Tuesday evening, the 6th ult., before a large audience. The choir, which has been greatly strengthened since the last concert, sang with commendable accuracy. The concert opened with Sullivan's Festival Te Deum, the solos being undertaken by Mrs. Caldicott, a lady with a very pure and highly cultivated voice. The programme also included the Andante from Spohr's G minor quartet for stringed instruments and Mendelssohn's *Lauda Sion*. The solos were beautifully rendered by Mrs. Caldicott, and thoroughly appreciated. The quartet "Ye who from His ways have turned" was admirably sung by the Misses Maxwell and Messrs. Cavill and Hudson. Mr. Marchant conducted.

CLIFTON.—On Wednesday, the 7th ult., the second of Mrs. Viner-Pomeroy's Classical Chamber Concerts was given in the Victoria Rooms. The executants were Mr. Henry Holmes (first violin), Mr. M. Rice (second violin), Mr. Alfred Burnett (viola), Mr. J. Pomeroy (violin-cello), and Mrs. Viner-Pomeroy (pianoforte).

DEVONPORT.—The first of a series of three promenade Concerts given on the 13th ult., in the new Public Hall, by Mr. F. Holt, was musically a decided success. The vocalists were Miss Annie Marriott, Miss Edith Miller, and Mr. C. Abercrombie. Miss Florence Holt contributed a pianoforte solo, and Mr. Clemens was the accompanist. The military or orchestral band of the 2nd battalion South Lancashire Regiment, under Mr. Light's conductorship, rendered valuable service during the evening.

DEWSBURY.—The new organ built by Messrs. Conacher and Co., of Huddersfield, for St. Matthew's Church, West Town, was opened on Thursday, the 1st ult. The services were well attended. Mr. W. Dawson, of Liverpool, officiated at the morning service, and gave a Recital upon the organ, which was listened to with great interest. The offertories for the day were devoted to the organ fund.

DOVER.—The first Concert of the Dover College Musical Society under their new Conductor, Mr. C. F. Abby Williams, was given in the College Hall on the 14th ult. Some of Mendelssohn's Part-songs and "Great Dagon" (*Samson*) were well sung by the choir; and the College Orchestra, with the assistance of some past members of the Cambridge University Musical Society, performed Haydn's Toy Symphony and a March written for them by the Conductor. The rest of the programme consisted of some violin and violoncello solos, movements from string quartets, and glees.

DUBLIN.—The St. George's Choral Union gave its first Concert on the 16th ult., in the Parochial Hall. The programme commenced with the Kyrie from Mozart's Twelfth Mass. Gounod's song "Nazareth" was well sung by Mr. Dix, and the first part concluded with selections from *The Messiah*. The second part, which was secular, included Locke's *Macbeth* music. The glees were well sung by Messrs. Williams, Wentworth, Wood, Nelson, and Dix. This Society, which has been recently established, consists of seventy members, and from the manner in which the choruses and part-songs were sung, it was evident that much care and attention had been bestowed on the rehearsals by the Conductor, Mr. Charles F. Phillips, Organist of St. George's Church. Mr. Marks, Organist of St. Bartholomew's Church, presided at the pianoforte.

DUNEDIN, N.Z.—The first Subscription Concert of the Musical Union took place on October 28. The principal item in the programme was Sir M. Costa's *Serenata, The Dream*, performed for the first time in Dunedin. The work was well sung, and much appreciated by the audience. The rest of the programme consisted of part-songs, songs, and pianoforte solos, of which the most noticeable were "At the eastern gate" (B. Tours), "Good-morrow" (A. Zimmermann), and "Footsteps of angels" (C. A. Macicrone). Mr. Arthur J. Towsey conducted.

EASTBOURNE.—In attempting a performance of *Samson*, Dr. Sangster undertook a task the magnitude of which can only be duly appreciated by those who know anything at all of the difficulties of drilling amateur singers in elaborate oratorio music, particularly when the composition is unfamiliar; and the highly creditable way in which the work was, as a whole, rendered at the Pavilion, Devonshire Park, on Monday evening, November 28, reflected much credit upon all concerned. The solos were allotted to Miss Catherine Penna, Miss Donce, Mrs. John Easter, Mr. Charles Chilley, and Mr. Sydney Beckley, all of whom were highly effective. Miss Roper presided at the piano, and Mr. Hayes acted as leader of the orchestra. Of the choruses, "Awake the trumpet's lofty sound," "Then round about the starry throne," "Fixed in His everlasting seat" and "Let their celestial concerts" were entitled to the warmest praises. The band was fairly good, and the applause throughout was most demonstrative.

EDINBURGH.—The members of the Nicolson Street Church Musical Association gave a performance of Handel's oratorio, *Saul*, in the Music Hall, on Tuesday, November 29, under the direction of their Conductor, Mr. J. B. Shaw. The solo vocalists were Misses Outerson, Allan, and M. D. Kennedy, Messrs. James Reid, Spaven, and Conochie, and the choir numbered about seventy voices. A small string orchestra, with Mr. Daly as leader, assisted in the performance, and Mr. J. S. Anderson, Mus. Bac., was Organist. As a rule the choral numbers were rendered with steadiness and a degree of expression that indicated careful rehearsal. The important organ part in the overture and accompaniments was admirably played by Mr. Anderson. Mr. Shaw conducted with tact and judgment.—Sir Herbert Oakeley gave his first Organ Recital this session in the Music Class-room, on the 14th ult. The hall was crowded, the larger portion of the audience being students, who gave Sir Herbert a warm welcome. The performance of the programme was excellent, and the selection and combination of the stops showed great taste. In Haydn's air "In native worth" the tenor voice part was effectively imitated in pitch

and in *timbre* by a 16-ft. reed on the swell organ; and in the "Quis est homo" (Rossini) the soprano and contralto voices were respectively represented by an 8-ft. reed on the swell and on the solo organ.

FARNHAM.—A Promenade Concert and Fancy Sale was held on the 16th ult. at the Town Hall. The fine band of the Duke of Cornwall's Light Infantry played a selection of excellent music in first-rate style under the conductorship of Mr. M. Gould, the bandmaster. Madame Edith Murray was the principal vocalist. The proceeds were devoted to the Congregational Church Organ Fund.

GAINSBOROUGH.—Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* were performed by the Choral Union in the Temperance Hall on the 15th ult. Miss Lily Mason, Miss Lily Parratt, Mr. E. Dunkerton, and Mr. A. McCall were the principal vocalists. Mr. George Robinson was the Conductor.

GREENOCK.—In the Town Hall, on the 2nd ult., before a large audience, was given the first Concert of the season by the members of the Greenock Choral Union. The choir, which numbered about 100 voices, was ably assisted by several soloists of marked ability and by an orchestra of professional instrumentalists. This year the Association is under the conductorship of Mr. D. Middleton, the Organist of the Mid Parish Church, who is to be congratulated on the state of his proficiency to which he has brought the chorus, and on the success which attended this the first Concert of the season. The programme consisted of Sterndale Bennett's *May Queen* and a miscellaneous selection. The choruses were rendered in a highly satisfactory manner, and the soloists acquitted themselves admirably. Altogether the concert was a decided success.

HALIFAX.—On Thursday evening, November 24, a complimentary Concert was given in the Mechanics' Hall to Mr. Herbert F. Sharpe, a promising student of the National Training School of Music. The hall was crowded by a very appreciative audience. The artists were Miss Annie Marriott, Mr. Frederic King, Herr Hugo Daubert, Mr. Ernest Crooke, Mr. Herbert F. Sharpe, and Mr. W. R. Eddowes. The selections, which were chiefly classical, were received with the greatest enthusiasm. A pianoforte solo of Mr. Sharpe's, played by the composer, was most successful.—On Thursday, the 30th ult., Dr. Roberts gave his sixth Organ Recital in the Parish Church, the offertory being towards the churchwardens' expenses. The programme was well selected and excellently rendered.

HARROGATE.—The members of the Choral Society gave their second Concert on the 13th ult., in the Spa Concert Rooms, when Handel's *Acis and Galatea* occupied the first part of the programme. The solo vocalists were Miss Tomlinson, Mr. W. Coates, Mr. Jarvis Grimshaw, and Mr. Arthur Grimshaw. The choruses on the whole were satisfactorily given. The second part consisted of part-songs, &c., and a pianoforte solo by Master W. Cooke. Mr. R. S. Burton conducted.

HAWICK, N.B.—Mr. W. F. Fiddes-Wilson gave a successful Organ Recital in St. John's Church, on Wednesday evening, the 7th ult., assisted by Miss Laura Smart and Mr. Charles Taylor. The programme was selected from the works of Bach, Handel, Mozart, Schubert, and Mendelssohn. Miss Smart produced a profound impression by her rendering of "Angels ever bright and fair," "Let the bright seraphim," and "I know that my Redeemer liveth," and Mr. Taylor's solo "Honour and arms" was well sung.

HEREFORD.—At the first Subscription Concert given by the Hereford Choral Society since its new management there was a larger audience than ever assembled together since the commencement of the Society in 1838. The principal vocalists were Miss Annie Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Burge. The band of the Society was considerably augmented by professional players, and, with the choir, consisted of more than 120 performers. The work performed was Sterndale Bennett's *May Queen*, which was rendered in a highly satisfactory manner; the audience, which numbered nearly a thousand, received the composition with enthusiastic applause. The second part was miscellaneous, and, besides several vocal solos, included Goss's glees "There is beauty on the mountain" and Pearsall's part-song "Allan-a-Dale" by the Society. Mr. Langdon Colborne, Organist of the Cathedral, conducted, and Mr. Mason and Mr. Reynolds presided at the pianoforte and American organ respectively. Handel's *Acis and Galatea* will be performed at the next Concert.

HERNE.—On Advent Sunday a series of Special Advent Services was commenced at the ancient church of St. Martin, Herne. The services throughout the day were fully choral, the accompaniment being rendered by a small orchestra under the direction of Mr. E. Norwood, of Margate, in addition to the organ. At Evening service used was Bunnett in F, and the anthem "O Lord, have mercy" (Pergolesi), the solo being well sung by Mr. H. Scott. The services throughout were of an excellent character, and reflected the greatest credit on Mr. Fawcett, the Organist and Choirmaster.

HULL.—The first Concert of the seventh season of the St. Cecilia Society was given on Wednesday evening, the 14th ult., in the Exchange Hall. The principal vocalists were Miss Farbein, Madame Evans-Warwick, Mr. J. Percy Palmer, and Mr. T. B. Tomlinson. Mr. James H. Rooks conducted. The first part of the programme consisted of J. F. Barnett's *Cantata, Paradise and the Peri*, which was well performed.

JEDBURGH, N.B.—Mr. Frederic Hyde gave an Organ Recital in the Parish Church, on Thursday, the 15th ult., before a crowded audience the pieces being selected from the works of Bach, Handel, Guilmant, Vely, and Henry Smart, all of which were admirably rendered. Vocal solos from *Judas Macabaeus*, *Jephtha*, *Elijah*, *St. Paul*, and from Dr. Armes's Oratorio *Hesekiah* were contributed by Miss Rawdin, Miss Anderson, Mr. Balfour, Mr. Pringle, and Mr. R. Young, and well received.

KENDAL.—The members of the Choral Society gave a Concert on the 5th ult., in St. George's Hall, which was crowded. The performance consisted of Handel's Oratorio *Samson*. The principal vocalists were Madame Carina Clelland, Miss Wakefield, Mr. Welch, and Mr. George Allen. The band and chorus numbered over one hundred performers. The Oratorio was excellently rendered, and much applauded an appreciative audience. Mr. W. B. Armstrong and Mr. W. Smallwood conducted.

LEEDS Saturday apprecia symphon Leeds At Hall Med Society J. P. satisfie played by the War is the Herbert was the Bowling highly a Concert band nuns Gausa L. highly cr Miss M. Mr. J. S. J. LIVER St. Dav Conan is Bryan, Samuels gle par panists, Parry. Mr. Par Gonsa L. organ in Both a program MANS Tuesday Messrs. Shaw. MARG Ville Ch the deb the first Martloe included double-conduct ivory bi friends. Neww for the and was May On at the h the cha tained t was als Mr. Dy Reay co at the p Neww Music Rooms second Miss D Neww 29, by t the m Miss L has a pure and wa The o both of Blume applause Mende violin brilliant varied NOR Conce singer Marti accur Slater on the many mental NOR Asker, Conce Street St. Pe the gr Miss a and R Dr. E. Quarte Benne OLI given

LEEDS.—At Dr. Spark's Free Organ Recital, in the Town Hall, on Saturday evening, the 10th ult., the audience was both large and appreciative. A well-varied programme, including one of Mozart's symphonies, was excellently rendered.—Under the auspices of the Leeds Amateur Orchestral Society, a Concert was given in the Albert Hall Mechanics' Institution, on Saturday evening, the 10th ult. The Society has recently secured the valuable services, as Conductor, of Mr. J. P. Bowling, under whom the members are now making most satisfactory progress. Beethoven's Symphony No. 1 was capitally played by the band, as were also the Overture to Mozart's *Figaro* and the War March of the Priests from Mendelssohn's *Athalie*. The vocalists were Miss Woods, who sang several songs very effectively, Mr. Herbert Ramsden, and Mr. H. J. Coldwell. A feature of the Concert was the performance of two solos on the violin by Mr. Carrouds. Mr. Bowling gave a fantasia by Thalberg, on the pianoforte, which was highly appreciated.—The Leeds Orchestral Society gave its first Concert for the season at the Church Institute, on the 10th ult. The band numbered nearly fifty performers, and played the Overture to *La Gazza Ladra* and *Les Sirenes* and Haydn's "Military Symphony" in a highly creditable manner. The soloists were Mrs. Alfred Broughton, Miss Maggie Critchley (violin), Mr. Alfred Broughton (piano), and Mr. J. Sydney Jones, jun. (clarinet). Mr. J. Sydney Jones conducted.

LIVERPOOL.—A Concert was given in the Lecture Hall attached to St. David's Church on Wednesday, November 30, before a large audience. The artists were Miss Hughes, Miss Dempster, Miss Bryan, Mr. Binning, and Mr. Pedder (vocalists); and the Misses Samuelson contributed some pianoforte duets. The church choir and glee party added materially to the enjoyment of the evening; accompanists, Miss Sumner and Mr. Foxley; Conductor, Mr. Wm. Arvon Parry. A song, with chorus, composed expressly for the occasion by Mr. Parry, was effectively sung by Miss Hughes and encores to *La Gazza Ladra* were very successful.—Mr. James J. Monk opened the new organ in the Derby Road Presbyterian Church, Bootle (built by Messrs. Booth and Hepworth), on Thursday evening, the 8th ult. An excellent programme was provided.

MANSFIELD.—Mr. W. Gouk gave a Concert in the Town Hall on Tuesday, the 13th ult. The artists were Miss Miriam Miner and Messrs. E. Marriott, E. Longmore, H. Sunman, and J. Bingley Shaw. Solo violin and accompanist, Mr. A. Marriott.

MARGATE.—A Concert was given on the 12th ult. by the Cliftonville Choral Society, the proceeds being devoted to the reduction of the debt on St. Paul's Church. Gade's *Evil-King's Daughter* formed the first part, the solos being taken by Madame Pyne-Galton, Miss Martlock, and Mr. Kemp. The second part was miscellaneous, and included a pianoforte solo by Miss Oram, and a duet for violin and double-bass by Mr. Cecil Gann and Mr. White. Mr. J. W. Pearson conducted, and between the parts was presented with a silver-mounted ivory baton, subscribed for by members of the choral class and other friends.

NEWARK.—The opening Concert of the Amateur Choral Society for the present season was given on Tuesday evening, the 12th ult., and was a most unequivocal success. Sir W. Bennett's Cantata *The May Queen* formed the main attraction, and received thorough justice at the hands of both principals and chorus. Mrs. Daglish, who took the character of the May Queen, sang most charmingly, and fully sustained the high reputation she has gained in Newark. Miss Phillips was also very successful in the music allotted her. Mr. Gregory and Mr. Dyer were exceptionally good in the tenor and bass solos. Mr. Reay conducted, and Mr. Hamilton White, of Retford, presided ably at the pianoforte.

NEWCASTLE.—The Members of the Society for Performing Chamber Music gave their sixth Concert on the 12th ult., in the Assembly Rooms. The artists were Mr. Henry Holmes, violin; Mr. A. Gibson, second violin; Mr. Burnett, viola; Mr. E. Howell, violoncello; and Miss Damian, vocalist. Mr. Marshall H. Bell was the accompanist.

NEW MALDEN AND COOMBE.—A Concert given here on November 29, by Madame Robinson, had, in addition to an attractive programme, the merit of introducing two *débütantes*—Senorita Juana Cortes and Miss Lily Marston, both pupils of the *beneficiaire*. Senorita Cortes has a contralto voice of power and sweetness, and Miss Marston a pure and flexible soprano. Both ladies evinced careful training, and were deservedly encoined in several of their performances. The other solo vocalists were Mr. H. Nash and Mr. S. Gray, both of whom were very successful; Mr. Gray's artistic rendering of Blumenthal's song "Across the far blue hills, Marie" gaining much applause. Mr. Ernest Crooke, a young violinist of ability, performed Mendelssohn's Concerto, and also took part in two Sonatas for violin and pianoforte, the part for the latter instrument being brilliantly executed by Madame Robinson. The programme was varied by several part-songs, which were given with good effect.

NORTH ELTHAM.—On Tuesday evening, the 16th ult., a successful Concert was given in the Schoolroom, which was well filled. The solo singers were Mrs. Stubbing, Mrs. Vores, and Messrs. Slater and Martin. The choir sang throughout the evening with a precision and accuracy which testified to the care bestowed upon its training. Mr. Slater accompanied on the pianoforte, and the Rev. W. L. Appleford on the harmonium. All the songs and pieces were well received, and many encoined. The Derham Quintet Party also played two instrumental numbers in excellent style.

NORWICH.—The Norwich Quartet Party, consisting of Messrs. Asker, Claburn, Cropley, and Mallett, gave the first of a series of Concerts for charitable purposes in the Young Men's Room, Oxford Street, on Thursday, the 8th ult., the proceeds being for the Church of St. Peter, Mancroft. A capital programme was arranged, which gave the greatest satisfaction to a crowded audience. The vocalists were Miss Alice Roach, Miss Luckett, Miss Alden, and Messrs. Claburn and R. J. Mallett. A feature of the evening was the performance by Dr. Bunnett of a pianoforte solo of his own composition. The Quartet Party rendered the glee in a most artistic manner. Mr. S. Bennett accompanied.

OLDHAM.—On Wednesday evening, the 14th ult., a Concert was given in Rock Street Schoolroom before a numerous audience. The

soloists were Miss Greaves, Miss S. Greaves, Messrs. Tom Smith, Moss, Jos. Greaves, Percy Pellow, Fennell, and Master Jas. Brett; accompanists, Miss S. Greaves and Mr. J. Greaves.

OXFORD.—Mr. William Carter's Cantata *Placidia, the Christian Martyr*, was performed by the Vocal Union in the Boys' Schoolroom, Cowley Road, on Wednesday evening, the 14th ult. The artists were Miss Hellics (a pupil of the composer), Miss Alice White, Mr. Hodgson, Mr. Grice, and Mr. Jellicoe, all of whom were highly successful. The choruses were exceedingly well sung, and great credit is due to the Society and the Conductor (Mr. Fryer) for the trouble which must have been bestowed upon them. The second part of the programme consisted of a miscellaneous selection.

PRESTON.—Mr. J. J. Greaves, on Sunday, the 11th ult., completed his jubilee year of service as Organist at the Parish Church. During his career the venerable gentleman has had more distinguished notice than falls to the lot of most men in his position. He has had the honour of playing before many celebrated personages, he accompanied Samuel Wesley, father of the late Dr. S. S. Wesley, when the former opened the organ at St. Peter's Church, Birmingham, and was by the side of Mendelssohn when the latter played both his pianoforte and organ concertos in the same town. In later years a warm personal friendship existed between Mr. Greaves and Mr. H. Smart, and the latter cordially recommended our Preston organist as his successor at Blackburn. Mr. Greaves, however, preferred to remain with his Preston friends, and it is to be hoped that his official connection with the Parish Church may long continue.

RADCLIFFE.—The second Concert of the season given by the members of the Bury Philharmonic Society took place on the 4th ult. at the Athenæum. There was a large attendance. Mr. J. C. Whitehead conducted with his usual ability, and Mr. H. Sedgwick acted as leader of the band. The vocalists were Miss Bessie Holt and Mr. J. Maas. The programme consisted of selections of a popular character, all of which were highly appreciated. Miss Holt possesses a soprano voice of excellent quality, and her songs were enthusiastically received.

RICHMOND.—A very successful Concert was given on the 19th ult. by Miss Harriet Kendall, assisted by several eminent artists. Vocal and instrumental selections from the works of Mozart, Schumann, Mendelssohn, and Beethoven were comprised in the programme, and the *beneficiaire* contributed, in addition to other songs, a very meritorious composition of her own, entitled "Out in the street," which was sung with much pathos and artistic feeling, and warmly encoined.

RIPON.—The Musical Society gave its first Concert this season in the Trinity Church Schoolroom on the 14th ult., when Haydn's *Spring* was performed before an appreciative audience. The soloists were Miss E. Stephenson, Mr. J. J. Simpson, and Mr. A. M-Call. The second part comprised part-songs, duets, and solos by members of the Society and the above mentioned artists, and a pianoforte solo by Mr. E. J. Crow, the Conductor.

ROCHDALE.—On Tuesday evening, November 29, the Choral Society gave the first of a series of concerts. The programme comprised Mozart's Twelfth Mass and "Autumn" from Haydn's *Seasons*. The accompaniments were well played on the pianoforte by Mr. A. Whipp, and on the harmonium by Mr. E. B. Petrie. The solos were well rendered, and the singing of the choir reflected much credit on the training of the Conductor, Mr. Myerschoff.—On Thursday evening, the 1st ult., Mr. B. C. Crossley, of Heywood, gave an Organ Recital on the new organ (built by Messrs. Wadsworth and Maskell, of Leeds) in the Baptist Chapel, West Street. The programme was well selected, and effectively displayed the qualities of the instrument.

ROCHESTER.—Dr. Bridge's Cantata *Beatrice* was performed at the first Concert given this season by the Choral Society, on the 5th ult., and achieved a complete success. The performance was given under specially interesting circumstances, both the composer and Mr. Maas, who sang the principal tenor music, being natives of Rochester, and the band being mainly composed, for the first time at these Concerts, of a strong contingent from the Crystal Palace band. Miss Annie Marriott sang the music allotted to Boadicea with much dramatic power, Mr. Frederic King gave an effective rendering of that of the Druid, and Mr. Maas, as already indicated, sang that of the Centurion, making a special success in the air "O glorious city." Mrs. Leonard also gave valuable aid in a short recitative. At the conclusion of the Cantata Dr. Bridge, who had conducted with much ability, was loudly applauded. The second part of the Concert was miscellaneous, and included songs contributed by the artists above named, two choruses (effectively sung by the Society), and the Overture to *William Tell*, splendidly played by the orchestra. Miss Kappey acted as accompanist, and the second part was conducted by the Rev. W. H. Nutter.

SABDEN, LANCASHIRE.—Mr. T. Sharples gave his third annual Ballad Concert in the British School on Saturday evening, the 3rd ult., before a large audience. The vocalists were Miss Bessie Holt, Miss Edith Clelland, Mr. H. W. Varley, and Mr. Gudgeon. Miss Holt received a hearty encore for her rendering of the scene, "Softly sighs" (Weber); Miss Edith Clelland and Messrs. Varley and Gudgeon were also very successful in their songs. Mr. E. Sagar was the accompanist.

SALISBURY.—The second Concert of the season of the Sarum Choral Society was given at the Assembly Rooms on Wednesday evening, the 7th ult., before a large audience. The programme included Barnett's Cantata *The Building of the Ship*, Mendelssohn's Italian Symphony, a violin solo by M. Buziau, the Overture to *Masaniello*, &c. The principal vocalists were Miss Amy Aylward, Miss Emilie Lloyd, Mr. Harper Kearton, and Mr. Lucas Williams. The orchestra, numbering thirty-six performers, received warm applause at the conclusion of the symphony. Mr. W. P. Aylward conducted.

SHAW.—On Thursday, the 15th ult., the Apollo Musical Society gave its second Concert this season, in the Co-operative Hall, Beal Lane, with great success. The soloists were Messrs. Percy Pellow, Tom Smith, Wyld, Springthorpe, Greaves, Parks, &c. The accompanist was Mr. J. Greaves, whose orchestral band occupied the orchestra.

SHEFFIELD.—The members of the Hanover Choral Society held their annual Musical Festival on Monday, November 28, in Hanover

Chapel, Hanover Street, and gave a performance of Schubert's *Song of Miriam*, Dr. Wesley's anthem *The Wilderness*, and Rossini's *Stabat Mater*. The choir, which numbered about forty voices, sang with spirit, under the able command of the Conductor, Mr. Thomas Morton, who has brought the Society into a state of considerable efficiency. The solo in Schubert's song was well rendered by Miss Arthur. In *The Wilderness* the solos were sustained by Miss Arthur, Miss Lloyd, and Messrs. Royle and Bagshaw; and those in the *Stabat Mater* by Miss Arthur, Mrs. Davidson, Messrs. Royle, Woodhead, Bagshaw, Roberts, and Berry. Mr. J. H. Kirk accompanied on the organ, and Signor Ginesi on the pianoforte. Mr. Kirk also played two organ pieces.

SILVERDALE.—A most successful performance of Handel's *Judas Maccabæus* was given on the 19th ult. by the Choral Society, before a large and appreciative audience. The soloists were the Misses Yates, Mr. Kemp, and Mr. McCall. Great praise is due to Mr. F. Mountford, the Conductor, for the manner in which the choruses were sung; and Mr. Sherratt efficiently accompanied on the organ.

STANNINGLEY.—A performance of Handel's *Messiah* was given on Tuesday, the 13th ult., in the Wesleyan Chapel. The principals were Miss Clara Jowett, Miss Lily Parratt, Mr. H. Parratt, and Mr. Walker Singleton, with a choir of eighty voices selected from the district and the Leeds and Bradford Festival Chorus. The choruses were all excellently rendered, especially "Glory to God" and "Worthy is the Lamb." Mr. Moore conducted admirably, and Mr. P. A. Strickland was an able accompanist on the organ.

STEVENAGE.—On Monday, the 9th ult., the Amateur Musical Society connected with the above district gave its fifth annual Concert in the Public Hall. The programme consisted of Benedict's *St. Cecilia's Day* and Bunnett's *Out of the Deep*. The former work was well rendered, especially the choruses for female voices. The contralto air, "Father, whose blessing," was charmingly sung by Miss Wiles, and encored; and Miss Mina Sheppard, who represented the heroine of the Cantata, was in excellent voice, and enthusiastically received. Messrs. Toll and Salmon were also highly successful in their respective parts. Mrs. Salmon presided at the pianoforte, and Mr. Seymour at the harmonium. Mr. Wurs, who by his energetic efforts has raised the Society to its present efficiency, conducted.

STRATFORD.—On the 5th ult. a successful Concert was given in the Town Hall for the benefit of Miss James, blind vocalist at St. Paul's, Stratford. The chief successes of the evening were two pianoforte pieces by Miss Louis (Gold Medalist L.A.M.), and two violin solos by Mdlle. Cecile Elison. Vocal solos were also contributed by Miss Gower and Mr. Ashplant.

SUNDERLAND.—Mr. G. F. Vincent gave another Organ Recital at the Victoria Hall on Saturday afternoon, the 10th ult., when Miss Helen McLeod, prize pupil of the National Training School of Music, made her debut as a vocalist, and met with an enthusiastic reception. There was an excellent programme of organ music, the whole of which was interpreted by Mr. Vincent with his usual skill.

SYDNEY, N.S.W.—The Musical Union gave an excellent performance of Costa's Oratorio *Eli* on September 17 last. The choir numbered about 100 voices, and the solo vocalists—Miss Annie Montague, Miss Marie St. Clair, Mr. Charles Turner, Mr. John Bushelle, and Mr. E. J. Hollingdale—were highly efficient throughout. Mr. Sydney Moss conducted, Mr. Banks presided at the organ, and Mr. Kent at the pianoforte. In every respect the concert was a marked success.

TENNY.—On Friday, the 2nd ult., Mendelssohn's *Elijah* was given before a large audience. The principals were Madame Lemmens-Sherrington, Madame Enriquez, and Messrs. Hollins and Bridson. The performance was very successful and gave much satisfaction. At the last rehearsal Mr. J. R. Rowlands, on behalf of the chorus, presented Mr. W. Terence Jenkins, the Conductor, with a very handsome gold-mounted ivory baton as a mark of esteem and hearty appreciation of his work.

TIMBSLEY.—On Monday evening, the 5th ult., a miscellaneous Concert was given in the National Schoolroom. The artists were Mrs. Evans, Mrs. Gieve, Mr. North, Mr. Fergus Asquith, and Mr. Taylor. Miss Florence Fear presided at the pianoforte, Mr. C. S. Oxley at the American organ, and Mr. W. Gold was violinist. The programme was carefully selected and excellently rendered. There was a large and appreciative audience. The proceeds were devoted to the New Classroom Building Fund.

TROWBRIDGE.—The second of the series of Subscription Concerts for the present season was given on November 20, when Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson were the vocalists, and Mr. F. Cliffe solo pianist. The performance was highly satisfactory, and reflected great credit on the concert-giver, Mr. H. Millington.

WATFORD.—An evening Concert, in aid of the funds of the School of Music, took place on the 15th ult. The programme consisted of music of a high order, and was much appreciated by the audience. Miss Brooks, Miss Hyam, and Mr. W. Marshall were very successful in their various vocal solos, and Herr Kummer (violin), Mr. H. Baumer (piano), and Mr. W. Gold (cornet), elicited much applause and several encores. The School of Music is doing good work in the neighbourhood, and Mr. W. A. Barrett's report of his examination of the pupils in July last was very satisfactory. Much credit is due to the energetic Secretary, Miss Brooks, for her continued exertions to promote the study and practice of good music.

WHITLESLEY.—On Wednesday, the 14th ult., the Choral Society gave its first Concert of the season in the New Hall. The principal vocalists were Miss Eliza Thomas, R.A.M., and Mr. J. Bingley Shaw. The band and choir were conducted by Mr. Slater with care and judgment. The Peterborough Quartet also gave a few selections. The hall was crowded.

WINDSOR.—The Windsor and Eton Choral Society commenced its fortieth season with a performance of Haydn's *Creation* on Thursday, the 1st ult., in the Albert Institute, before a large audience. The soloists were Miss Philippini Siedle, Mr. Gawthrop, and Mr. Thurely Beale; the Conductor being Sir George Elvey, with Mr. J. S. Liddle as leader of the band—Mr. H. R. Coudrey presiding at the harmonium.

The performance of the Oratorio reflected great credit upon the members of the Society, the careful attention bestowed upon its preparation by the sub-director, Mr. S. Smith, being evidenced by the excellent manner in which the choruses were given. Those calling for especial notice were "The marvellous work" and "The heavens are telling," the solo in the first mentioned being given by Miss Siedle, who also elicited warm and well-deserved applause for her rendering of the airs "With verdure clad" and "On mighty pens." Mr. Gawthrop deserved every praise for undertaking the tenor music at almost an hour's notice, through the sudden indisposition of Mr. T. W. Hanson (of St. Paul's), who had been announced. All his solos were well given, especially the air "In native worth." Mr. Thurely Beale was also most successful in the music allotted to him, being particularly effective in "Rolling in foaming billows" and in the grand air "Now heaven in fullest glory shone." The band and chorus, composed entirely of members of the Society, numbered 105.

WORCESTER.—The Worcestershire Musical Union gave its fourth Concert in the Guildhall, on the 13th ult., before a large audience. The programme consisted of Bennett's *Woman of Samaria*, and a miscellaneous selection, including four excerpts from Mendelssohn's music to *A Midsummer Night's Dream*. Bennett's charming work was well performed, the choir singing admirably in the choruses, and the Hon. Spencer Lytton rendered the bass recitatives and solos in excellent style. In the second part Schubert's *Erl-King* was well sung by William Antice, Esq., and the orchestra gave a capital rendering of the Larghetto from Beethoven's second Symphony and the Notturno from *A Midsummer Night's Dream*. The Rev. E. V. Hall, Precentor of Worcester Cathedral, officiated as Conductor. The Concert was highly successful.

ORGAN APPOINTMENTS.—Mr. Charles Edward Melville, Organist and Choirmaster to St. Philip's Church, Leeds.—Mr. Frederick Williams, Organist and Choirmaster to Holy Trinity Church, Chelsea.—Mr. William Henry Whitmore, Organist and Choirmaster to St. John's Presbyterian Church, Tottenham.—Mr. John William Oxley, Organist and Choirmaster to the Parish Church, Galashiels, Scotland.—Mr. Charles P. Hopkins to Trinity College Chapel.—Mr. William Stansfield, Organist and Choirmaster to St. John's Church, Oldham.—Mr. Horton Corbett, Organist and Director of the Choir to St. Peter's, Eltham Road, Lee.

CHOIR APPOINTMENTS.—Mr. Laurence Gibson, Choirmaster to Streatham Hill Congregational Church.—Mr. P. H. Vine (Tenor) to St. Peter's Church, Cranley Gardens, South Kensington.—Mr. Henry Hoare (Alto), to St. George's-in-the-East, E.—Mr. J. Maude Crament, Mus. Bac., Oxon., Choirmaster to Brompton Church.

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